VOGUE

MAY 1

RETAIL TRADE EDITION



THE "ASK YOURSELF" ISSUE:

Summer fashion answers

All-revealing quizzes

50 CENTS

COPYRIGHT 1953 THE CONDÉ NAST PUBLICATIONS INC.

this is distinguished, graceful

Damask Rose

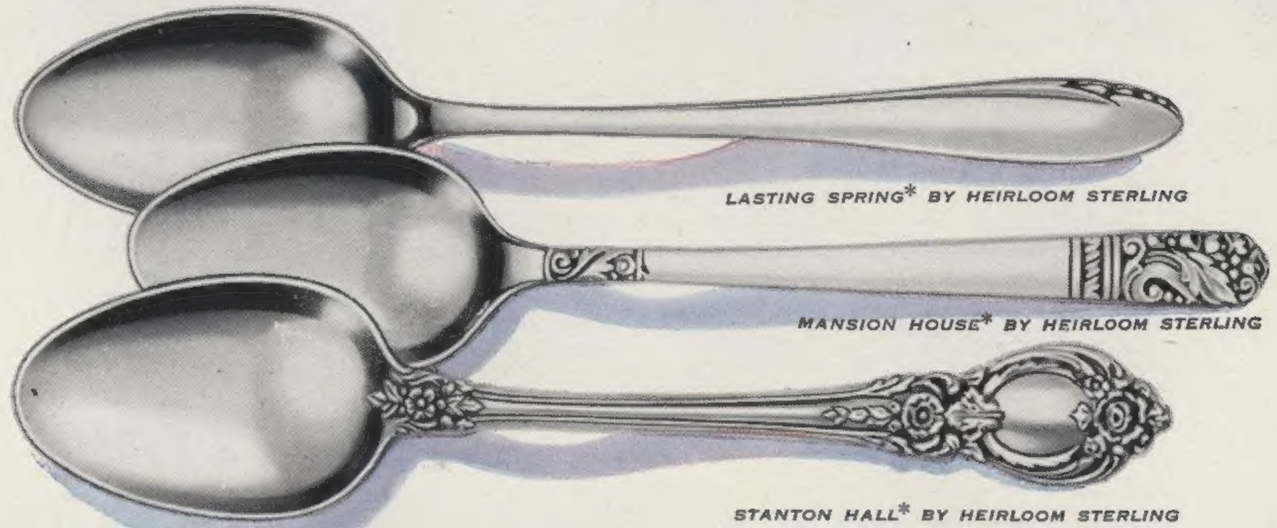
in

HEIRLOOM STERLING

Housewarming dinner—the warm welcoming glow of Damask Rose* by Heirloom Sterling, echoed in rosebuds on blue linen. And do discover the charming new Damask Rose hollowware!

Never was there such a beloved pattern in sterling! Lovely Damask Rose is so fresh, so young and original—brides everywhere have taken it to their hearts. Use it, love it . . . this is *solid silver,* and even a century of three-times-a-day use can't wear it out! Your jeweler will show you this Heirloom* Sterling masterpiece . . . be sure to ask him about the new Damask Rose hollowware.

Heirloom Sterling 6-piece place settings from $27.50



*Trade Marks. Copyright, Oneida Ltd., Oneida, N. Y.

Prices subject to change without notice. Federal Tax included.

HOW TO USE THIS ISSUE:

Begin Your Important
Summer Fashion Promotions Now With:

"Fruit and Flower Prints"

"Black and White—
The Clearest Print in Town"

"A New Fashion Look for the Beach"

In advertising, displays,
and sales training,
QUOTE VOGUE AND SELL
your merchandise with the
authority of
MAY 1ST VOGUE
fashion points

MAY 1ST TRADE EDITION

VOGUE

FASHION ANALYSIS FOR SUMMER

Fruit and Flower Prints (*pages 76-81*)
Black and White: Clearest Print in Town (*pages 82-83*)

NEW FASHION LOOK FOR THE BEACH

The Bathing Dress (*pages 84-85*)
Elasticized Bathing Suits (*pages 86-87*)
The Red Wool Suit (*pages 88-89*)
Khaki—the Latest Tan Under the Sun (*pages 90-91*)
New Tapered Slacks—Important Tops (*pages 92-93*)
New Beach Prints (*pages 94-95*)
Shirt News—Twin Shirts and Drawstrings (*pages 96-97*)
Sun Dresses with a New Coverage (*pages 98-99*)

OTHER SUMMER FASHION NEWS

Appetizing Prints: The Berry Hat (*pages 108-110*)
Summer Accessories: Jade Green (*page 111*)
Summer Ball Dresses from Paris (*pages 112-113*)
Summer Evening Dresses: Chiffon and Tulle (*pages 114-115*)
Paris Copies for Summer (*pages 116-117*)
Egg Hats Topping Summer Fashions (*pages 118-119*)
Black and White for Vogue's Young Nillionaire (*pages 126-129*)
The Half-Size Dress (*pages 130-131*)
Nylon Nightdresses—Summer Beautifiers (*pages 132-133*)
White Cotton Lingerie—Summer Foundation (*pages 134-135*)
Vogue Patterns for the Beach (*pages 136-137*)
Week-end Wardrobe for Men (*page 141*)
The Sky-Blue Raincoat (*page 148*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4 OF THIS TRADE EDITION

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VOGUE, MAY 1, 1953, VOL. 121, NO. 8

FASHION AND YOUR COLLEGE SHOP

Fashion as a business works from the top down, and fashion for the young is no exception. The college shop that aims high and follows through sets the fashion pace, attracts the community's young fashion leaders (in and out of college) and, by doing this, also attracts the young fashion followers.

Very likely, your store is focusing plans on the college selling season now. To help you to do this with a fashion foremost viewpoint, these follow-through suggestions have been prepared to fit into your month-by-month promotional thinking.

IN MAY

Plan to buy for young women in *and* out of college. You may already have bought sweaters or other basic pieces, but the important fashion developments usually come in May and in early June. What is good fashion for the college girl is often good fashion for the young woman who works; for the young married woman; in fact, for the young-figured woman of *any* age.

We suggest that you consider the choice of your selling staff or advisory board with this in mind, and make it representative of the range of young women you want for your customers. A good board might consist of a junior at a large eastern women's college, a senior at a co-educational university, a freshman at a small junior college, as well as, for instance, a débutante who may plan to stay at home, a young woman just out of college who will be active in the charitable activities of your community, and certain members of your own executive training squad.

Choose your board early so that you can use it early. Let the members give you their opinions on the very new fashions at a time when their acceptance might influence your buying. We feel that the greatest help a college advisory board can give you is in their selling with a customer point of view.

IN JUNE

If you are working with Vogue on our college promotion, you will be hearing from us about the preview we want you to have of our August 1st young fashion issue. But whether or not your store is presenting this promotion, *you are invited to come into our merchandising offices here in New York to see all the young fashions that will be shown on the advertising pages of the August 1st Vogue.*

Buy toward fashion points. When you have seen the market we believe that it is helpful to outline the colour points, the silhouettes, the fabric combinations and special ideas that seem to make up the 1953 look for the young. If you can offer this look to your customers, your fashion points will become strong selling points.

Even the "classics" may be bought with fashion points in mind. Two years ago the pullover made selling history with a "baby turtle neck." Two years before that, the man's shirt that most college girls wore was transformed into a still-strong fashion. How? It was dyed pink; it was shown in Vogue. And just last year, the more classic-than-classic cardigan sweater influenced a whole new school of coats, suits and dresses.

Many people have told us that the young have more interest in fashion news than possibly any other group of customers. But we hope that you will be able to save enough of your college budget money to re-order those specific fashions that turn out to be especially strong-selling in August.

Additional copies of these pages may be ordered at $2.00 per 100 copies. Please write:

VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.

IN JULY

We suggest that you translate fashion points into promotional terms. Show your young customers how the new fashions fit into their lives; where they might be worn and with what. A little graphic explanation can often make a very new fashion a strong selling fashion from the start.

In fashion shows, this may be done through the commentary, and by having different models show your audience the possible range of wearing ways that certain fashions have. For example, a white leather jacket could be shown for morning classes, worn over a jersey shirt and skirt. It could be shown again as a good look for town with a black wool dress, a red beret, and high-heeled calfskin opera pumps; and still again with at-home slacks of black velveteen. The young love clothes that can be worn for many occasions and times of day; that vary and spice their wardrobes. But, like everyone else, they must be shown how. Accessory changes can also make this selling point for you in fashion shows. Why not consult your college board and let them help you to relate these fashions to young lives in your community?

One of the strongest selling points is flattery. Single out those fashions that make the most of small waists or that flatter with colour and spotlight them in your commentary, as well as in advertisements and sales talks.

A clear approach to fashion show presentation might start with a plan for seven or eight sequences, each to illustrate a different fashion point. Make the background reflect one or more points. You might decorate the stage in the strongest fashion colour.

Consider asking attractive young fashion leaders in your city to act as models—college girls, débutantes, young working women. And have men in your show too. If your store has a menswear department, this will focus attention on its clothes for the college man and young business man. If you do not have a men's department, add interest to the show by tieing in with a local men's shop.

Prepare a full-page newspaper advertisement, if possible, to introduce the look for the young, illustrated by one fashion for each of the fashion points. And in your copy, emphasize the word "young" rather than the word "college."

You can follow the same plan for your first major window display. Copy cards can make the fashion points. Work closely with shoe and accessory buyers to present the freshest complements to the look of young fashion in all displays. Show men's fashions in the windows too, and again, do not lean too heavily on the college background theme to the exclusion of other background themes that interest the Smart Girl who is out of college.

In newspaper publicity releases, bill enclosures, radio spot announcements, elevator cards, and in talking with your customers *always use the fashion point to sell the fashion.*

Your college board can illustrate the fashion points by what the members wear. They might each wear a daytime fashion to illustrate a different fashion point, or they might all wear different fashions that illustrate the same point, possibly a colour point. In any case, we suggest that your college board wear new fashions, not classic fashions. This is a good way to sell fashion on the spot, often at first sight. The look of the season can be made by the accessories and shoes that are worn with the costume.

IN AUGUST

Check Vogue's young August 1st issue and the Trade Edition supplement for the *"Vogue Says" quotes* that can be lettered on copy cards to reinforce the points you are promoting in window and interior displays.

Every morning, the head of the department and one or two of the buyers might go over individual fashions with the selling staff, discussing the fashion points and selling points, as well as good advice on accessory choices to give their customers.

The college shop should stimulate real fashion excitement. Re-orders should be made promptly at the first sign of a particularly strong-selling idea, and anything which does not sell well should not be kept in the college shop. Large stacks or racks of any one fashion make a college shop look cluttered and uninteresting.

Look to next year's college season, and to promotions of young-customer interest throughout the year by having each staff member take the names and addresses of her customers, and add them to the store's mailing list and college fashion show invitation list.

If Vogue can help you during your buying season for the young, please come to see us here in our Merchandising Offices at 420 Lexington Avenue in New York.

Use these quotations in your advertising and/or window or departmental cards

To sell fashion, quote VOGUE

Your release date: May 1st

LETTER THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

TO SELL NEW "FRUIT AND FLOWER" PRINTS

VOGUE SAYS: "Prints—altering the ego for the brighter"
VOGUE SAYS: "Grapes, violets, tomatoes—fashion delectables"
VOGUE SAYS: "Carnation-printed cotton dress—successful fashion"
VOGUE SAYS: "Grape-printed silk dress—delectable fashion"
VOGUE SAYS: "Marigold silk dress—significant print"
VOGUE SAYS: "Poppy cotton organdy makes a pretty picture"
VOGUE SAYS: "Violet print silk dress—to have of a summer evening"

TO SELL BLACK AND WHITE FASHIONS

VOGUE SAYS: "Black and white—the clearest print in town"
VOGUE SAYS: "A small, jet jewel of a dress with dotted jacket"
VOGUE SAYS: "The Dalmatian dot print—a Paris pet"
VOGUE SAYS: "Black and white—cool, smart, summer-long plan"
VOGUE SAYS: "Sheer white cotton evening dress, black satin fascia"
VOGUE SAYS: "Black halter dress, white pillbox jacket"
VOGUE SAYS: "White coat dress—for Vogue's Young Nillionaire"
VOGUE SAYS: "A starry print on a white cotton sheath"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on counter-type tent cards

Fill in the number wanted in each size and return this coupon to us, please (5/1)

VOGUE SAYS: *"Fruit and flower prints—very fashionable this summer"* a ☐

VOGUE SAYS: *"Black and White—for Vogue's Young Nillionaire"* a ☐ b ☐

NAME.....

STORE NAME.....

STREET.....

CITY.....ZONE .....STATE .....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVE., N. Y. 17, N. Y.

TO SELL NEW BEACH FASHIONS:

VOGUE SAYS: "Neatness—new fashion look for the beach"
VOGUE SAYS: "The bathing dress—neat as a new clothespin"
VOGUE SAYS: "The sleeved bathing dress in clinging black jersey"
VOGUE SAYS: "Elastic—proved figure-neatener"
VOGUE SAYS: "New beach figures—the slimmer for a little elastic"
VOGUE SAYS: "A black and white bloomer suit with a neat midriff"
VOGUE SAYS: "The red wool suit—welcome returning fashion"
VOGUE SAYS: "Red—bright against sea, sand, and skin"
VOGUE SAYS: "Khaki—newest shade of sun tan"
VOGUE SAYS: "Khaki twill jacket and shorts—pale-blue shirt"
VOGUE SAYS: "Tapered twill slacks with rose-printed smock"
VOGUE SAYS: "New slacks—tapered, easy, but uncasual"
VOGUE SAYS: "Shorter than long khaki slacks, white pillbox top"
VOGUE SAYS: "Beach prints—small, delicate, flowery"
VOGUE SAYS: "Shirt news—twin shirts and drawstrings"
VOGUE SAYS: "Twin shirts in silk—oyster white over beige"
VOGUE SAYS: "Sun dresses—neat new coverage"
VOGUE SAYS: "Strapless dress and scarf—for late afternoon"

TO SELL OTHER SUMMER FASHIONS:

VOGUE SAYS: "Red and white ticking dress—bright as peppermint"
VOGUE SAYS: "The sky-blue raincoat—summer prettiness"
VOGUE SAYS: "City fashions—softer for hot weather"
VOGUE SAYS: "A cotton tweed square-necked sheath—grey"
VOGUE SAYS: "Short Flyaway fashions—for summer evenings"
VOGUE SAYS: "White organdie ball dress—irresistible"
VOGUE SAYS: "White taffeta ball dress—delicious extravaganza"
VOGUE SAYS: "Pale blue chiffon dress—delicately shaped"
VOGUE SAYS: "Beige chiffon dress—midsummer beauty"
VOGUE SAYS: "Black tulle dress—delicious as a night breeze"
VOGUE SAYS: "Black chiffon dress—famous enchantment"
VOGUE SAYS: "A deep-throated day dress, crystal pleated"
VOGUE SAYS: "The tulip in full bloom—curved bosom, stem skirt"
VOGUE SAYS: "The half-size dress can be smart at any age"

TO SELL HATS, ACCESSORIES:

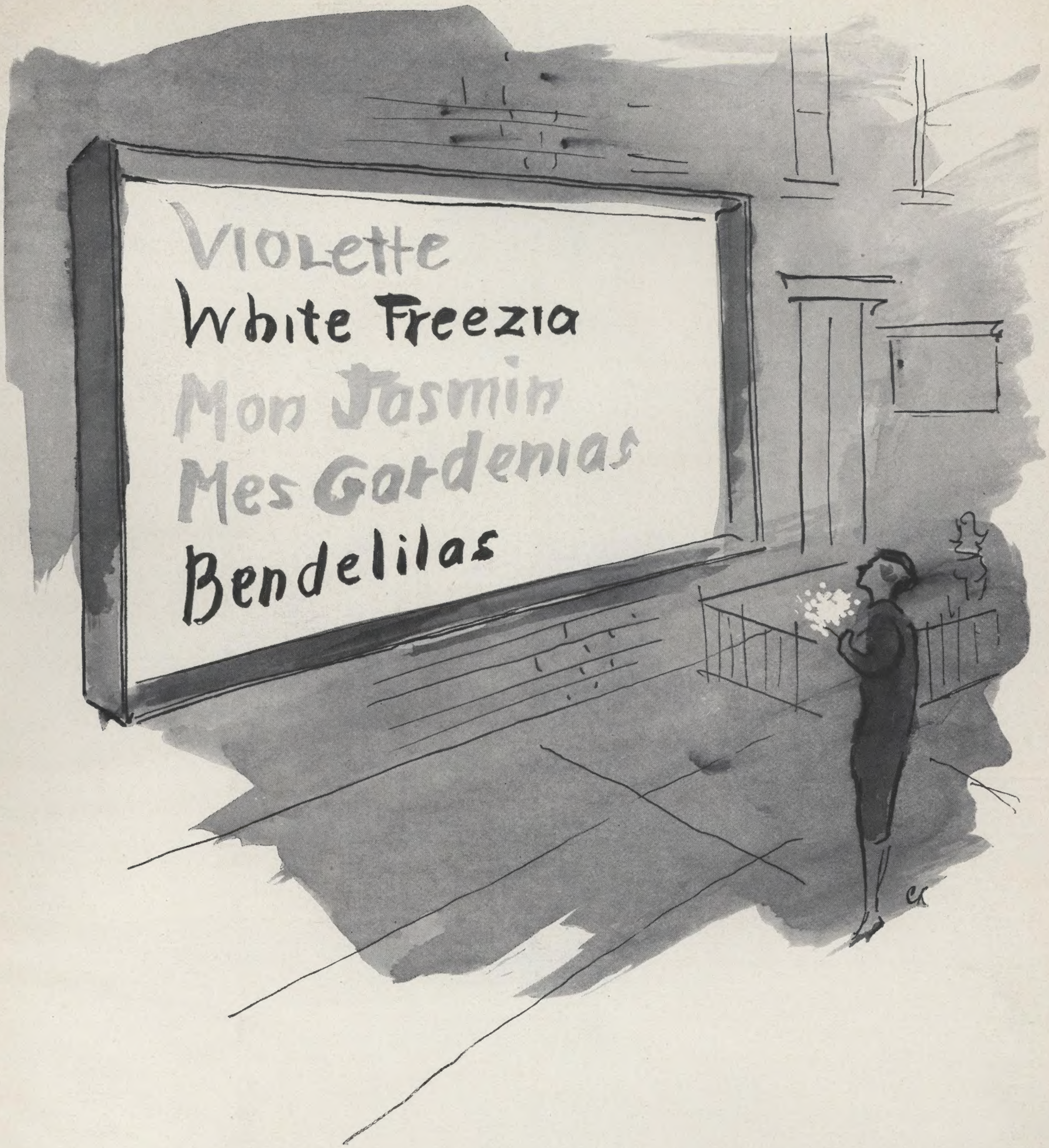
VOGUE SAYS: "The egg—becoming shape of summer hats"
VOGUE SAYS: "The white Milan egg hat—like a scoop of ice cream"
VOGUE SAYS: "Jade accessories—the mint in summer fashion"
VOGUE SAYS: "A leaf green jewel—jade"
VOGUE SAYS: "Jade kidskin sandals—for white, pale pink, blue"
VOGUE SAYS: "Black beads, hat, shoes, gloves—to wear with white"
VOGUE SAYS: "White ear hoops—to wear with black"

TO SELL SUMMER LINGERIE:

VOGUE SAYS: "Air-conditioned lingerie—based on white cotton"
VOGUE SAYS: "White cotton all-in-one—for a pretty, neat figure"
VOGUE SAYS: "A camisole brassiere—white eyelet cotton"
VOGUE SAYS: "Cloud-light peignoir—white organdy"
VOGUE SAYS: "New delicacy—a frothy nylon nightdress"
VOGUE SAYS: "Ruffled nylon nightdress—summer beautifier"

TO SELL MEN'S FASHIONS:

VOGUE SAYS: "For men—the washable week-end wardrobe"
VOGUE SAYS: "Washableness—new trend in men's wear"
VOGUE SAYS: "The overall jacket—charcoal brown rayon madras"
VOGUE SAYS: "The striped cotton blazer—well-tailored, washable"
VOGUE SAYS: "Sports jacket and shorts—coordinated week-enders"



Five Bouquets...

Choose, lovely lady. Individually bottled for your endless enjoyment... each different, yet each makes the point of capturing—and preserving—the exquisite fragrance of the flower it idealizes. Perfume, $2.50 the dram to $45 for 4-oz. bottle... Toilet Water, 2-oz., $5 to 16-oz., $25 ...Eau de Sachet, 2-oz., $2 to 32-oz., $18.50. Available in quality stores throughout the country.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

the
LARRY·ALDRICH
touch



To shine in the dusk like

a slim, white taper — Guipure lace from France,

fired with rhinestones. About $95.

BONWIT TELLER NEW YORK; **I. MAGNIN** CALIFORNIA; **JULIUS GARFINCKEL** WASHINGTON

Vogue
May 1st, 1953

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Vol. 121, No. 8
Whole No. 1908



BLACK OR WHITE AND GOOD ALL OVER...

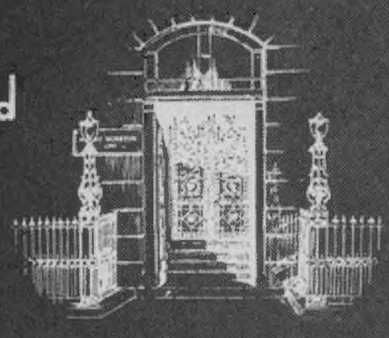


BONWIT TELLER

Jamison's
summer sheathes for city-country wear. Wonderful textured piqué
in black or white, navy too. Sizes 10 to 18 29.95
Mail and phone orders carefully filled.
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complete collection of Gem Diamonds in
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and always incomparable in quality.

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HAT BY TATIANA OF SAKS FIFTH AVENUE



S.F.A SEES THE SUMMER STRAW AS A DRESS: A coat-dress in airy cotton straw-cloth with a brimming skirt, contrasting touches. Blue or grey. Or chambray; green, beige or grey. 10 to 18, 69.95. By Adele Simpson exclusively for our Dress Collections.

George Platt Lynes

Rogers

Spring vision of the loveliest of lingerie . . . a gown and peignoir of Rogers own magic nylon tricot, iced with a magnificent, imported Alencon lace. The gown with a mile of pleated skirt, 32 to 38. 24.95.

The peignoir, a gossamer cloud with a yoke and huge bishop sleeves of the lace. Small - medium. 39.95

At: B. ALTMAN & CO., New York

NEIMAN-MARCUS, Dallas, Texas

I. W. ROBINSON CO., Los Angeles and Beverly Hills, Cal

Roger Lingerie, Executive Offices, Chattanooga, Tenn



Gold takes a new twist to the nautical in our treasure trove of "sea things",
a prize catch in 14-karat gold, in some cases with the underwater gleam of
creamy cultured pearls. earrings 82.00 pin 70.00 fin bracelet 315.00
fish pin 45.00 half-shell earrings 55.00 shell bracelet 150.00
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Diamond Clips from our

world-renowned collection

VAN CLEEF & ARPELS

World-Famous French Jewelers

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Cadillac

Jewels by Van Cleef and Arpels



The woman who rides in a 1953 Cadillac is understandably proud of everything about her motor car. But—as we think she will happily admit—she has a very *special* affection for her Cadillac's interior graciousness. And well she might—for she is surrounded with automotive luxury at its superlative best. There's a *look* of luxury . . . with gorgeous new fabrics, lovely, rich and colorful almost beyond description . . . with softly brushed chrome and bright, gleaming hardware . . . with flawless tailoring and perfect craftsmanship. And there's a *feel* of luxury . . . with deep, soft, restful cushions . . . with appointments perfectly positioned . . . and with exceptional roominess in every direction. Yes, it's little wonder that the lady in the Cadillac always looks so happy and proud and rested . . . just as we know *you* will, once you've become a regular passenger in your *own* Cadillac car. Why not visit your dealer soon—and make a personal inspection of the 1953 Cadillac? He'll be delighted to see you at any time!

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

DACRON

DU PONT

On your horizon . . . more and more distinguished fashions made with the exciting new dimension . . . practicality. Du Pont modern-living fibers give you clothes created for the busy way you live today . . . give you *back* precious time once spent for clothes care. Elfreda Fox's shapely two-piece traveler, made of cool, comfortable "Dacron" and rayon, is wrinkle- and sag-resistant, easy to care for, to pack, to wear.



DU PONT
REG U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

NYLON

Pierre Balmain uses this chalk-striped blend of nylon and cotton in a cool, collected tailleur that you'll live in . . . wherever you go. Wash it if you want—it dries quickly, stays slim and unwrinkled, *feels* as refreshing as cologne. Look for fashions like these in leading stores everywhere. They suit so well the life you lead . . . because they start with Du Pont fibers made for modern living.

DU PONT'S

Modern-Living Fibers

NYLON • ORLON® ACRYLIC FIBER • DACRON® POLYESTER FIBER • RAYON • ACETATE

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from the atelier of the fabulous **JULIANELLIS;**
Beauty's sandals of Beauty's leather —
gossamer light, creamy soft inside and out,
in make-up shades of smooth kid.

smart girls have a name for blouses . . . and skirts

Adelaar



PHOTO: WILLIAM WARD. BELTS BY CALDERON. SHOES BY CAPEZIO. *SLIGHTLY HIGHER IN THE WEST

A whole Summer wardrobe in one perfect shot. It's Adelaar's Separates idea . . . three wonderful blouses (a pair of convertibles and a scoop), plus one divine skirt. And everything in cool, cotton broadcloth that's Rigmel-Shrunk, colorfast. The blouses in white, pink, turquoise, sea green, blue, bamboo, maize. Sizes 30 to 38. Scoop blouse, 30 to 36. About $5*. The skirt in red, peacock, olive, navy, brown, grey. Sizes 10 to 18. About $6.95*. Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; Kaufmann's, Pittsburgh; Hutzler Bros., Baltimore; Roos Bros., San Francisco; J. W. Robinson, Beverly Hills, Los Angeles; Frost Bros., San Antonio; Meier & Frank, Portland.

For store nearest you,
see Vogue's Buying Guide.
Adelaar, 525 Seventh Ave., New York.

emba royal pastel mutation mink

through the looking glass . . a fantasy in blue-sparked honey emba royal pastel* mutation mink . b. wollman & bros., inc., 352 seventh avenue, new york



himelhoch bros. & co., detroit · the addis co., syracuse · ralph rupley, houston

*®mutation mink breeders association

b. wollman & bros., new york

ENKA RAYON



THE NEW SILHOUETTE

By Vera Maxwell...the
straightened line for dress and coat.
A new fabric...St. George
Textiles' crease-resistant summer
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thick and thin rayon yarn and silk.
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SCAVULLO

JOHN-FREDERICS HAT

The Weathervane look

HAT, SALLY VICTOR

Women the world over know and love the expensive Handmacher tailoring, the flawless fit and the stay-crisp fabric. They know they look well anywhere, any time in a suit that takes so beautifully to endless accessory changes. Such an intelligent way to spend $25 or $30!

is summer's best-dressed look

Opposite: twice-piped suit, newly narrowed. $30. *Right:* remarkably versatile suit with arc pockets, razor-sharp revers. $25. Celanese acetate in wonderful colors for country and town. Misses, junior and Proportioned Plus sizes to 22+.



There's only one Weathervane and it's tailored by Handmacher®

HANDMACHER-VOGEL, INC., 533 SEVENTH AVE., NEW YORK 18, N.Y.

Perugia's



FUTURAMA

the shoe that looks to the future but reflects its own past. The smartly squared heel matches the forward-looking square toe. About $24.

J. Miller

beautiful shoes

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HENRY ROSENFELD

LOWENSTEIN SEA SECRETS

MILTON GREENE



CANADA ITALY BRAZIL ENGLAND SOUTH AFRICA as well as stores in the U.S.A.



SIX FAMOUS VANITY FAIR SUCCESSES STAR TOGETHER IN MAY

MAY IS THE MONTH...when most American women must buy the most lingerie. So: Vanity Fair makes special plans for May, makes doubly sure that you can find *your* size, *your* color, *your* length in six beloved Vanity Fair successes in nylon tricot, at *your* favorite store in *your* town.

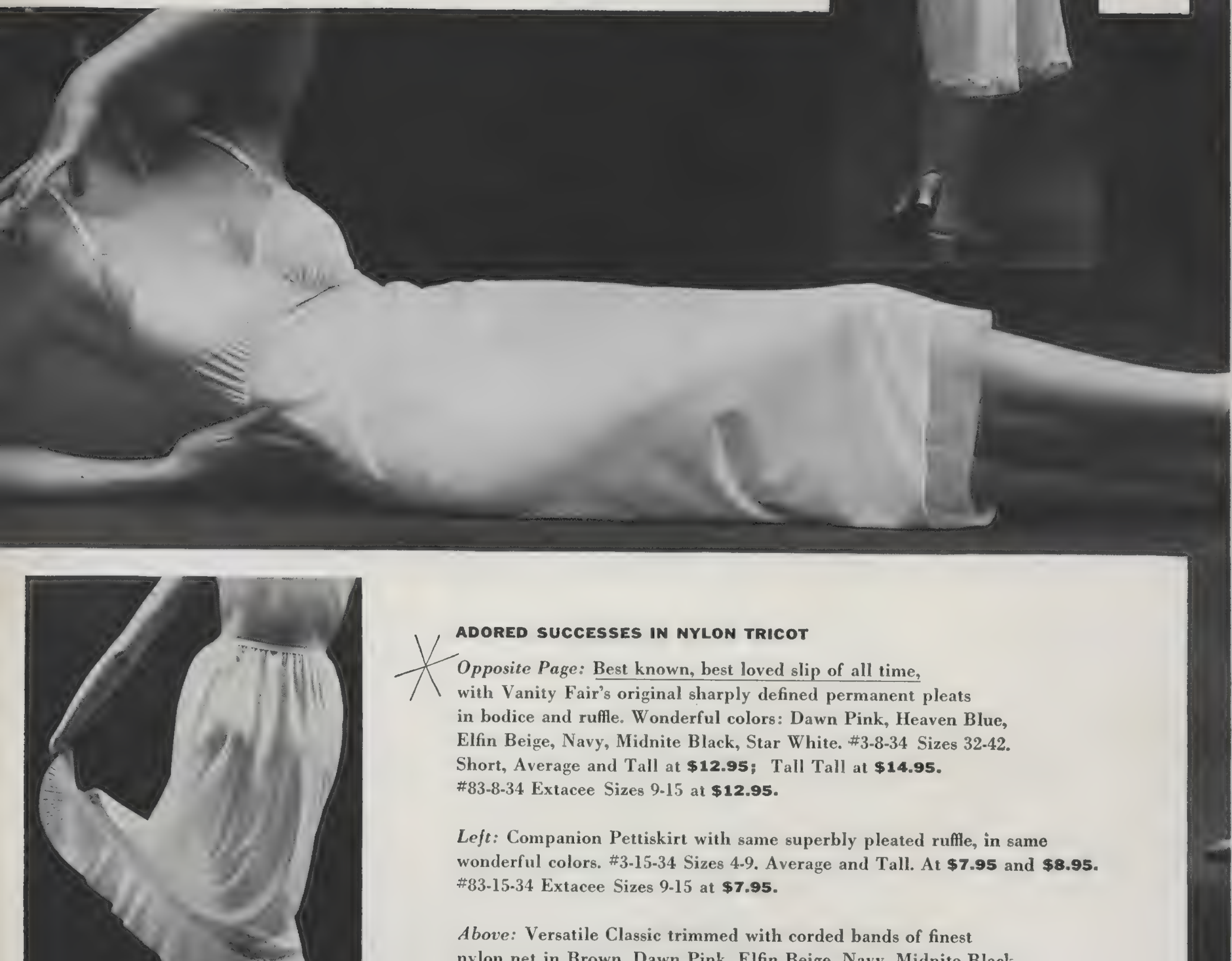
This page: Companion slip and petti-skirt with the sensational fluting in bodice and ruffles, and wide bands of dainty lace. Appealingly luxurious and economical. Lovely colors: Dawn Pink, Heaven Blue, Moonbeam, Navy, Midnite Black, Star White.

Above: The Pettiskirt #3-15-03 Sizes 4-7 Average at **$3.95.**
Left: The Slip #3-8-3 Sizes 32-40 Average at **$5.95,** Tall at **$6.95;**
#83-8-3 Extacee Sizes 9-15 at **$5.95.**

More **MUSTS FOR MAY** on the following pages.

MORE MUSTS FOR MAY—EACH A STAR!

ONLY BY *Vanity Fair*



MARK SHAW

ADORED SUCCESSES IN NYLON TRICOT

Opposite Page: Best known, best loved slip of all time, with Vanity Fair's original sharply defined permanent pleats in bodice and ruffle. Wonderful colors: Dawn Pink, Heaven Blue, Elfin Beige, Navy, Midnite Black, Star White. #3-8-34 Sizes 32-42. Short, Average and Tall at **$12.95;** Tall Tall at **$14.95.**
#83-8-34 Extacee Sizes 9-15 at **$12.95.**

Left: Companion Pettiskirt with same superbly pleated ruffle, in same wonderful colors. #3-15-34 Sizes 4-9. Average and Tall. At **$7.95** and **$8.95.**
#83-15-34 Extacee Sizes 9-15 at **$7.95.**

Above: Versatile Classic trimmed with corded bands of finest nylon net in Brown, Dawn Pink, Elfin Beige, Navy, Midnite Black, Star White. #3-8-6 Sizes 32-42. Short, Average and Tall at **$4.95.**
#83-8-6 Extacee Sizes 9-15 at **$4.95.**

Top: Indispensable Pettiskirt finished with scallops of finest nylon net. Enchanting colors: Spring Coral, Drowsy Blue, Elfin Beige, Dawn Pink, Navy, Midnite Black, Star White. #3-15-1 Sizes 4-9. Average and Tall. At **$3.50, $3.95, $4.50.**
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FEEL YOUNGER . . .

LOOK YOUNGER . . .

BE BEAUTIFUL

. . . capture the fleeting moments that make your eyes shimmer . . . glow with the serenity of knowing that when you feel wonderful . . . you're lovely to look at . . . delightful to know!

And this ever-new, ever-young outlook on life begins with the kind of health that puts spring in your step, a smile on your lips. But should a Thiamine and Riboflavin deficiency be cheating you of the good health that can fill every woman's life with the enchantment of being really . . . TRULY beautiful, you may need

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Vitamin Corporation of America, Newark, New Jersey

She drives a Rambler

Miss Margaret Sullavan, charming lady of the American theater, now appearing in "The Deep Blue Sea", photographed at the wheel of her new Nash Rambler Station Wagon — (her second).

1953 Rambler Country Club Hardtop now available with Dual-Range Hydra-Matic Drive.

To drive a new Nash Rambler is to begin a long and beautiful friendship.

For this is the car that is sheer glamour on wheels . . . sheer fun to drive . . . and the easiest *to park and handle that ever graced milady's hand.*

Styled by Pinin Farina of Italy, it is—without doubt—the most luxurious *compact car ever built . . . and the first car really designed for today's driving. Custom accessories (like the continental rear tire mount) that cost hundreds of dollars extra in other cars* are *included in the Rambler price!*

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Espadrilles
feather-light
on heel-to-toe
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THE WASHABLE CASUALS

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Pulsating Peruvian stripes in a swimsuit that not only promises but delivers a beautiful figure . . . con muchas curvas! Authentic colors flown from Peru by Panagra Airways— translated into a superb cotton by EVERFAST * *(backed by their famous color guarantee) . . . exclusively Cole. $14.95.*



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*REG. T. M.

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Sold by good stores everywhere. Made by Straus, Royer & Strass, Inc., Baltimore, Md.



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THE BLACK AND WHITE STORY



The Carolyn Schnurer swim suit
with cuffed top, boy shorts.
Monotone print on Everglaze A.B.C.
Black, periwinkle or raspberry
on white background.
Sizes 10 to 18. $14.95.

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You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 158.

WITH ONE TOUCH OF COLOR

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Carefree glamour: sun-into-evening summertime dress of washable, wrinkle-resistant "Everglaze" ABC Buty-Chyne shell print. Blue, green, or orange on white. Sizes 10 to 18. Price: $22.95

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WITH ONE TOUCH OF COLOR



abc FABRICS

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*U. S. Patent #2479416

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without distorting its contour ... Peter Pan "Beau-tie" Gowns
with bra-shaped inner lining that comfortably assures
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Peter Pan "Slipshape"
for the small or in-between size,
has a famous Hidden Treasure* bra
built in ... for the average figure,
the famous Inner Circle* bra.
In white nylon tricot
with tucked or nylon lace bodice
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Peter Pan Lingerie *designed by the creators of Hidden Treasure*, Inner Circle*, Merry-Go-Round* and other famous fashion firsts*

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*Reg.

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this fabric...comes... "THE TRAVELER"

Fabrics with fashion woven in!

DAN RIVER

The Indispensable Suit...from the knowing hands of William Bass. The skirt: straight and narrow as an arrow. The jacket: free-swinging, with an intriguing stitched pattern. The marvelous texture-touch fabric that stays crisp as melba toast: Riverweave®. . . . a Dan River cotton in inimitable *Wrinkl-Shed**. About $50 at I. Magnin, Los Angeles; Halle Bros., Cleveland; Stewart Dry Goods, Louisville; Marshall Field, Chicago; B. Altman & Co., New York City, White Plains, East Orange. DAN RIVER MILLS INC., DANVILLE, VA.

**Registered Trade Mark for Dan River Mills' wrinkle-resistant cottons.*

Carter's

Nylon Eyelet...
like flowers floating
on a spring dawn.
They make
you
a dream
at
bedtime...
give
you
nylon
tricots'
wondrous,
no-care,
happy wear.



Yes...made by the makers of
Carter's famous baby clothes

LEFT—*Sleep coat. Crystal blue, Pink pearl, Primrose yellow. Sizes 32 to 38, $8.95.* RIGHT—*Long gown. Waistline is elasticized at back. 32 to 38. White, Lotus green, Pink pearl. $14.95.*
In fine lingerie shops. For store near you, write The William Carter Co., Needham Heights, Mass.

RAYON LOOKS BOTH WAYS FOR SPRING



Both ways, rayon paints a picture of fresh Spring charm—by Betse Cann of H and D. The smooth dress, of Folker's "County Cork", the rough-textured coat, of "Folkspun"—both crease-resistant and woven with Avisco rayon. B. Altman & Co., New York; Milgrim, Detroit and Cleveland; Montaldo's (all stores); I. Magnin & Co., California and Seattle.

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Every step... every day, a lovelier you in ballet*

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AT THE NICEST STORES

A glamourous gift for someone lovely

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You are every inch a Queen in Hi-ness

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Now you can take off inches and years . . . as easily as you slip into your HI-NESS! No other girdle slims both your diaphragm and your tummy with such flawless flattery . . . molds and controls you fore and aft with such caressing comfort. Light, lithe and lovely HI-NESS moves with you because it's lavished with satin lastik with 4 side panels of leno lastik. Pink or white, sizes 28 to 40. About $16.50

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—new hush-hush fashion!

There's a lush, velvet hush

over the newest fashions!

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Beautiful Buckets with fabulous silhouettes!

Midnight black, navy, brown—

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"Black Shadow"

Swirl in a mist of elegance, in this classic night gown with the satin-ribboned bodice. Drift of a black sheer skirt over Jade Green tricot. All nylon that washes in a wink and never needs ironing.

Sizes 32 to 40.

Also in Black with Dresden Blue or with Pink Coral.

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LINGERIE

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Since 1690 . . . Newburyport, Massachusetts

Here is a lovely sophisticate, at home in any setting. Its design origins are universal — undated, ageless. Esplanade's baroque richness speaks of other worlds, other years. Its deep, bold carving and daring outline typify your world, today. Its clear, vigorous grace makes your table a blend of countless lovely influences.

TOWLE's centuries-old genius has wrought Esplanade grandly in solid, solid silver. Yet a six-piece place setting is $37.50; a teaspoon of timeless beauty, $4.85


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Elegance in the ombre striped look of a new woven-tuck gingham by Galey & Lord... exclusively ours in all the world. Cool and collected for town and travel in plum, gold or brown. Each about $50.
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NYLON TRICOT

a. NYLON TRICOT shadow panel camisole-top slip; so perfect under sheers. Luxurious nylon lace trimming. White. 32 to 40; regular and *tall* lengths. *About $8.00.* ***b.*** COTTON PLISSE proportioned-length shadow panel slip. Dainty embroidered nylon sheer trim; double-stitched seams. *Needs no ironing.* White. 32 to 40. *About $4.00.* Extra sizes 42 to 48, *about $5.00.* ***c.*** ACETATE AND RAYON CREPE* cover-bra slip with *roundabout* shadow panel for complete under-sheer protection. Nylon trim. 32 to 44. *About $4.00.* ***d.*** SANFORIZED COTTON proportioned-length slip with wide full length *shadow panel*, double-stitched seams, and eyelet embroidery trim. White. 32 to 44. *About $4.00. Not shown:* matching panel petticoat in proportioned lengths. Waist sizes 24 to 32. *About $3.00.*

no matter which you choose for her

she'll love you for it if the label

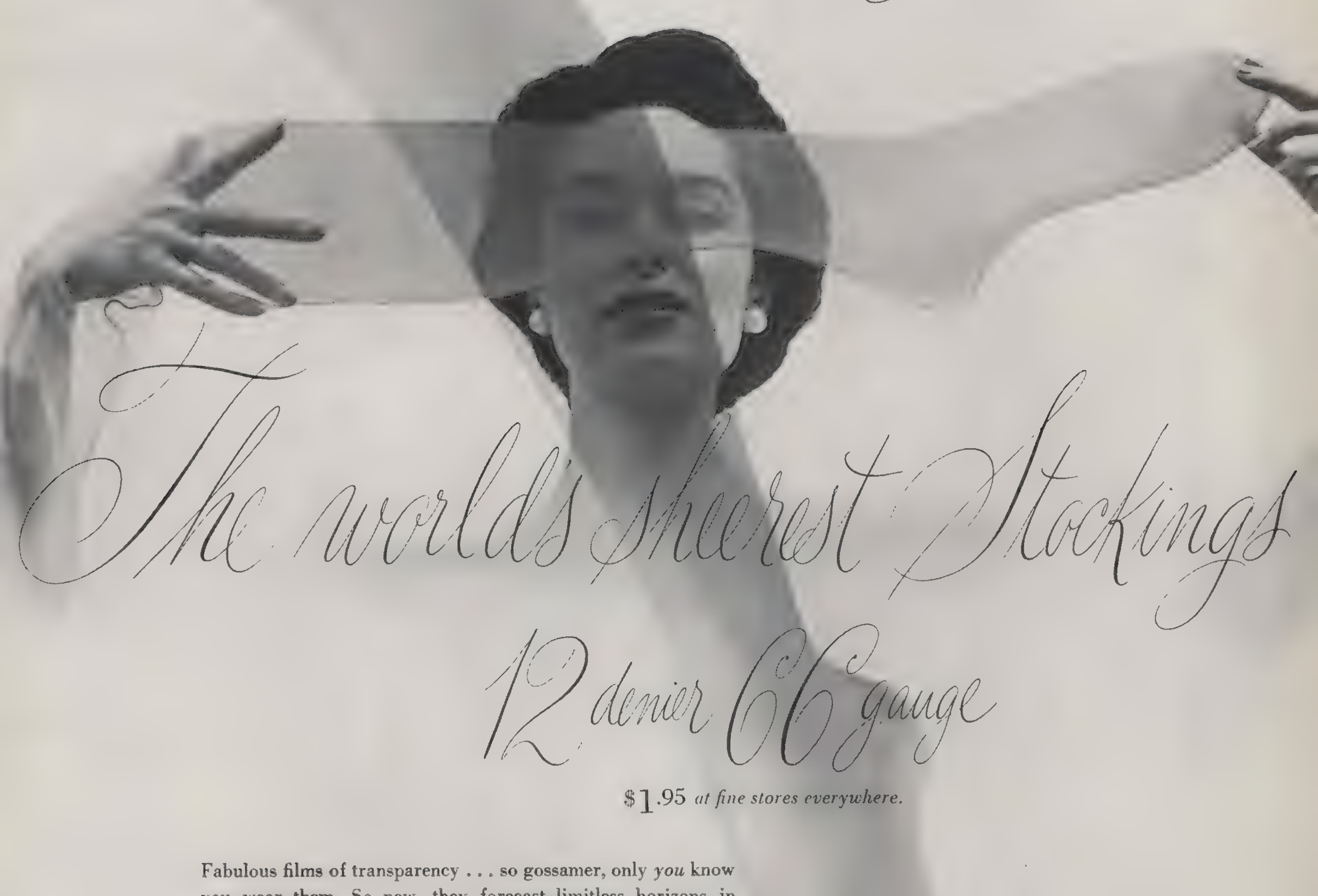
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The world's sheerest Stockings

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Fabulous films of transparency . . . so gossamer, only *you* know you wear them. So new, they forecast limitless horizons in hosiery fashions. So flattering, they sheathe your legs in wisps of beauty. Yet surprisingly durable because of 66 gauge . . . more stitches per inch for a close-weave, snag-resistant fabric. Artcraft Mills, Inc., 350 Fifth Ave., New York 1, N. Y.



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Style 505 — Available in Satin, Broadcloth and Nylon Taffeta;
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of tropic flower...

stars in a dark, warm sky

...the romance of the

Caribbean in Luxite

lingerie of softest nylon

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see a lovelier you!

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© HOLEPROOF HOSIERY COMPANY, Milwaukee 1, Wisconsin and London, Ontario • World-Famous Men's Socks • Men's Nylon Tricot Pajamas • Luxite Lingerie and Hosiery • Women's Proportioned Hosiery • Nappers—All Nylon Supportsocks

Magic gift...a diamond clip

On a birthday, anniversary, or a day to be remembered...a diamond clip or pin is a gift to glory in giving, and receiving. Diamonds are endlessly enchanted...and right by day and night. Their value, too, is lasting. Your selection may be modest— a small precious metal clip or pin with a single diamond, for under $100...or majestic—an all-diamond cluster, for over $1000.

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Summer Frost



...fabulous fantasy in exquisite nylon tricot

Styled like a dream, frosted with the delicate, shimmering tracery of embroidery, and *then* permanently pleated. In Lotus Pink, Blue Horizon, Cloud White. Slip shown, $14.95. And, if you wish, matching panties, $4.50; petticoat, $8.95; gown, $22.50. At fine stores everywhere.

—and Van Raalte is famous for gloves and stockings, too!



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ACTIVE BEST...



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UNDERNEATH

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free-kneeling

fits like a tan

back view

OK

untidy seams

no

rolled knees

air cooled

Knee-high

seamless stockings

bobri

Her eyes as stars of twilight fair,

Like twilight's, too, her dusky hair,

But all things else about her drawn

From May-time and the cheerful dawn.

WORDSWORTH

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

CHARLES IVES RECORDINGS

(See *Charles Ives, American Composer,* pages 120-121)

Sonata No. 2 ("Concord, Mass., 1840-1860") for Piano. John Kirkpatrick, pianist. Columbia ML-4250.

Piano Sonata No. 1. William Masselos, pianist. Columbia ML-4490.

Sonata No. 2 for Violin and Piano by Charles Ives; Patricia Travers, violin; Otto Herz, piano; with *Duo for Violin and Piano* by Roger Sessions. Columbia ML-2169.

Four Pieces for Orchestra, Polymusic Chamber Orchestra, Vladimir Cherniavsky, conducting. *Sonata No. 2 for Violin and Piano* and *Largo* played by Elliott Magaziner, Frank Glazer, David Weber. (This is Volume 1 of a series in which Polymusic Records will present all the major works of Ives.) Polymusic Records: PRLP 1001.

Sonatas No. 1 and 3 for Violin and Piano. Joan Field, violin, and Leopold Mittman, piano. Lyrichord: LL-17.

Symphony No. 3, National Gallery Orchestra, Richard Bales conducting. WCFM Recording Corp.: WCFM-1.

Set of Pieces by Charles Ives, Vienna State Opera Orchestra; with *Fantasie* by Darius Milhaud. Oceanic: 31.

Three Places in New England by Charles Ives; Walter Hendl conducting; with *Violin Concerto* by McBride; Maurice Wilk. American Recording Society: 27.

Are you the woman for a great and lasting love?

Here are the answers to the questions on page 125.

1. NO. If you can, you are an egocentric scalp hunter.
2. NO. All lasting love is based on integrity.
3. NO. You know that he needs to be encouraged too.
4. NO. You would be faking. See answer 2.
5. YES. Capacity for affection is an essential attribute in attracting and holding love.
6. YES. Concern for the one you love is essential, and his career is a big part of him.
7. YES, of course. You are a woman.
8. NO. You are yourself.
9. YES, of course. You are a woman.
10. NO. Nine-tenths of the art of love is recognizing the right counterpart.
11. YES. Enjoying physical activity is a part of having pride in yourself.
12. YES. You have accepted your femininity and therefore know you are attractive.
13. NO. No real mother diverts her serious attention from her very young, until they can at least go to nursery school (although she may still have a routine nine-to-five job).
14. NO. No neurotics for you.
15. NO. You like men in general and are interested in many kinds of people.
16. NO. By following him well you find his dancing improves.
17. YES. Basic human trust, as well as man-woman trust, tempered with sophisticated judgment of whom to trust, leads to the capacity for "abandonment" in love.
18. NO. You are well groomed, but you are not overly anxious about your looks because you are sure of yourself.
19. YES. Women who have been through this stage while children are able to integrate its sense of power with their femininity.
20. YES. You know that when a woman and a man are completely in love the question of infidelity doesn't arise.
21. NO. See 2 again.
22. NO. You are responsive to love. Also, you are too kind to have encouraged a man to this point unless you were already attracted to him.
23. NO. You realize that circumstances vary and customs change, and masculinity is not inevitably paternalism.
24. NO. You are too understanding of people, men in particular, to misjudge them.
25. NO. And the extreme, promiscuity, is a sign that you are incapable of the big love affair.



YARDLEY

a language of loveliness

LAVENESQUE, a unique new Yardley toilet essence,
speaks a new word in the language of loveliness . . .
speaks for the secret and reckless heart . . .
expresses your most adventuresome spirit.
Its fragrance is lasting . . . rich as a perfume . . .
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LAVENESQUE is wildly different, adds a daring overtone to other Yardley Lavender products . . . $3 and $5.50, plus tax.

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Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF VOGUE WHEN WRITING THESE HOTELS FOR INFORMATION OR RESERVATIONS

COLORADO

GRANBY

Shadow Mountain Ranch. Outstanding Ranch, informally, but carefully operated for families. Modern guest cabins, 30 guests. May-Oct.

CONNECTICUT

LITCHFIELD

Westleigh Inn. A country estate. Noted cuisine —a "Home-away-from-Home", yet centered for all Summer & Winter sports.

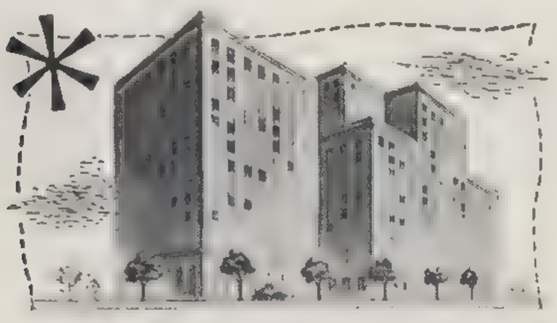
GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

ILLINOIS

CHICAGO



The Ambassador Hotel

The Chicago address of the world's most distinguished travelers. Home of the famous Pump Room, where the flaming sword and a superb cuisine create an atmosphere of exotic splendor. Dancing in the Pump Room and the Buttery. Guest rooms tastefully decorated for relaxed comfort . . . away from convention turmoil. Eugene Barrett, V. P., Gen. Mgr.

MAINE

BAR HARBOR

Hotel Bar Harbor. New shorefront hotel at famous island resort. Informal, restful, inviting. Maine seafoods. E-Plan. Brochure. Rod Johnston, Mgr.

BETHEL

Bethel Inn. In Maine foothills of White Mts. Golf, shuffleboard, tennis, putting, bathing, boating. Open June-Oct. Amer. Plan. Peter Schutt, Mgr.

BOOTHBAY HARBOR

Sprucewood Lodge & Cottages. Modern, yet secluded in spruce woods by the Ocean. S. W. pool, beach, social entertainment. C. T. Lounge, A. P.

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Squaw Mountain Inn. A beautiful estate on Moosehead Lake. Pvt. golf course. All water sports. June-Sept. No Hay Fever. Excellent food.

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Point Lookout Club

—with cottages—ideally situated on a beautiful island in Penobscot Bay. Tennis, hiking and fishing, salt and fresh water swimming, simple living, cool nights with open fires. No telephone. Address inquiry P.O. Box 1122, Boston 4, Mass.

KENNEBUNKPORT

The Colony. Directly on ocean, pvt. beach. Bar, lobster on every menu. Near 2 golf courses, tennis. riding, fishing and churches. Write Box 566D.

Vermont and New Hampshire

VERMONT and New Hampshire, draped over the Green and the White Mountains, respectively, present an intriguing panorama to the wayward motorist and a wide variety of hotels and inns for those who prefer to observe a New England spring from porch or terrace.

The Green Mountains, dominated by Mount Mansfield, extend the entire length of Vermont, crisscrossed by good roads, bridle trails and footpaths. West of the mountains lies Lake Champlain, the largest body of fresh water east of the Great Lakes, and the state is dappled with some 300 lakes and ponds of lesser size, as well as fish-filled streams for the delight of those addicted to fishing and water sports.

In both states you can drive over winding, stonewalled roads, past rock-ribbed fields or between thickly wooded slopes and jagged upthrusts of stone that hem the highways. You can linger in tidy, white New England villages whose tree-lined streets are freshly green in honor of the season.

Mountain lovers may count 86 distinct peaks, including Mount Washington, the highest, in the White Mountains of New Hampshire. Those who are happiest at sea level will discover a tempting variety of water resorts along New Hampshire's brief but extremely scenic coast.

MAINE

KINEO

The Mount Kineo. Maine's most modern resort hotel. On Moosehead Lake. Golf course, tennis, beach, trap shooting. Kineo, Maine.

OGUNQUIT

Sparhawk Hall. At salt water's edge. Sports, relaxation, spacious sun deck, excellent meals, varied social program. Open June 28. Color folder.

POLAND SPRING



Poland Spring House—Mansion House

These distinguished Poland Spring Hotels, with their 5,000 acres of Maine forest, lake and stream, their traditionally superior food, entertainment and service, assure a Maine vacation deluxe. Championship 18-hole private golf course, all water sports facilities, fishing, etc. Also, home of world famous Poland Water. Free booklet: Hiram Ricker & Sons, Poland Spring 2, Maine.

ROCKWOOD (MOOSEHEAD LAKE)

The Birches. Outstanding resort. Luxurious comfort in primitive setting. Fishing, sports, social activities. Fine cuisine. May 15-Oct. O. R. Fahey.

YORK HARBOR

The Marshall House—The Emerson. Outstanding hotels of the New England Coast. Bathing, tennis, golf, dancing, entertainment and superb food.

MASSACHUSETTS

ANNISQUAM (GLOUCESTER)

Annisquam Inn. Small, gracious. Glorious view, private sandy beach, boat trips, fishing, artist colonies. June 19-Sept. 8. $50-67 a week.

MASSACHUSETTS

CHATHAM

Chatham Bars Inn. A 65 acre estate overlooking the ocean. Fine bathing. Private beach, golf, tennis, cocktails. Early June to late September.

EAST NORTHFIELD

The Northfield. Your favorite sport on our scenic 250 acre estate. Perfect comfort, good food, informal social events. Open all year. Picture folder.

EDGARTOWN (MARTHA'S VINEYARD)

Colonial Inn. Main house & Annexes. Quiet surroundings. Swimming, water 68°-70°, Golf. Close to theatre, churches, Yacht Club. Reservations only.

OSTERVILLE (CAPE COD)

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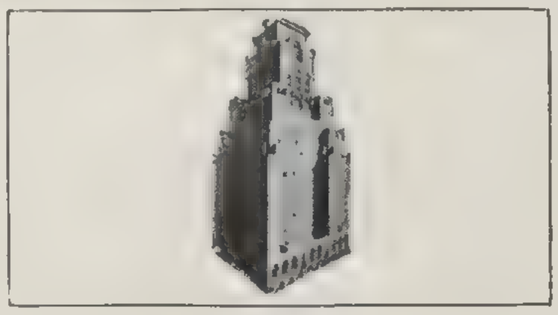
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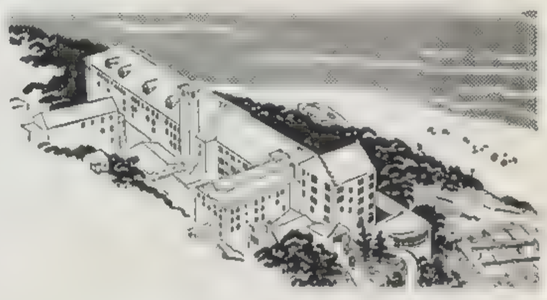
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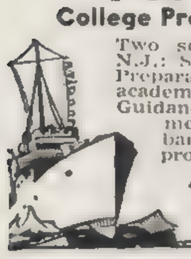
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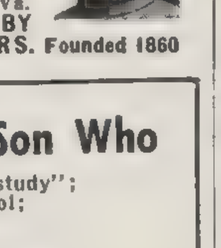
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1. What carries eyeglasses, lipstick, change, yet isn't a purse? Answer: a case with a chain that clips onto any belt. (The money compartment has a snap-closing.) In fifteen shades of corduroy. $6.50. Bergdorf Goodman, 754 Fifth Ave., N. Y. 2. Name of a portable garden? Answer: Blue Mist by Michel Pasquier. A lasting mixed-bouquet fragrance. 1½ drams perfume in a lipstick size *flacon*, $2.40; 8 ounces toilet water for after bath splashing, $3; tax inc., ppd. Michel Pasquier, 7 W. 46th St., N. Y. 3. System for glittering a sweater? Answer: a kit that includes beads and sequins, needles, thread, French crêpe backing with pattern. All white (#104) or a mixture of pearl, crystal, and rhinestone sequins and beads (#106). $3 postpaid. Fashion Hobbies, 59 East 161st Street, New York. 4. Name of a most useful summer dress? Answer: a sheath. In Tootal linen: pine green, cocoa, charcoal, rose, blue, navy-blue; $29.75. Rayon linen: gold, pink, aquamarine, beige, navy-blue; $19.75. Sizes: 12 to 20, 16½ to 18½. Olga Frocks, Point Pleasant, N. J. 5. Cuban planter's famous shirt? Answer: *Guayabara*. Here, a sleeveless version. Wear it as a blouse or jacket. White cotton hand-embroidered with black, green, or red. In regular sizes. $7.95. The Old Mexico Shop, Santa Fe, N. M.



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HOUND

... *quiz program*



6

6. What are espadrilles made of? Answer (a surprise one): leather! Soft, washable elk leather with crêpe soles. In bamboo yellow, red, or black. Sizes: 2½ to 11; AAAAA to C. $6.95 ppd. Mooney & Gilbert, 17 W. 57th St., N. Y. 7. Address for custom-made shoes at a good price? Answer: Simone Shoes. Over a dozen styles to be made in your fabric ($17.95) or their fabric or leather ($20.95). About 250 leather colours to choose from. 35 W. 31st St., N. Y. 8. What are espadrilles made of? Answer: in *this* case, cotton. Sun bright, hand-made Mexican espadrilles. Cotton tops on sisal soles. In black (top) with red (sole), brown, blue, or red with yellow sole. Sizes: 4 to 8, $2.95 ppd. Fred Leighton, 15 E. 8th St., N. Y. 9. Prologue to pages 84 to 99? Answer: a cold wax depilatory, "My Epil" by Ella Baché, to be used directly from the tube. Spread thinly over the skin with spatula, press on cloth swatches (both included), smooth and pull off. Leaves no odour. $2. At Bonwit Teller, 721 Fifth Avenue, New York. 10. New eyelash make-up for the beach? Answer: a colourless cream to protect and accent lashes and brows. Apply like mascara; it gives a nice sheen. Can also be used over mascara. $1 tax inc., plus postage. Lady Blue, Akron 2, N. Y.

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7



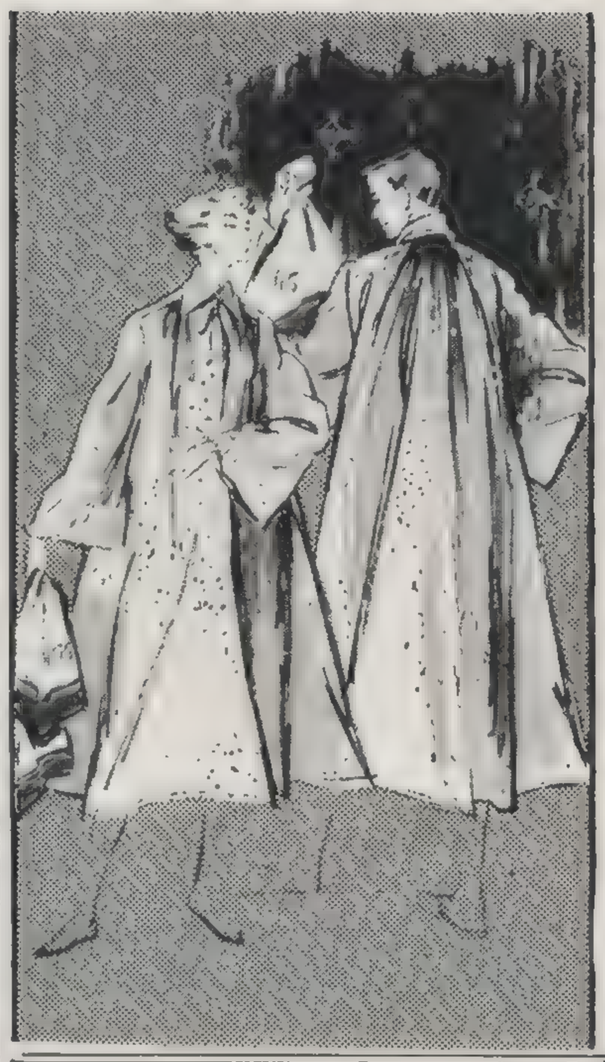
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9



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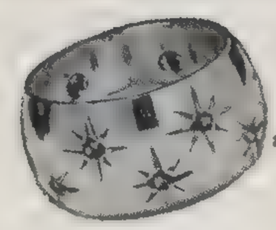
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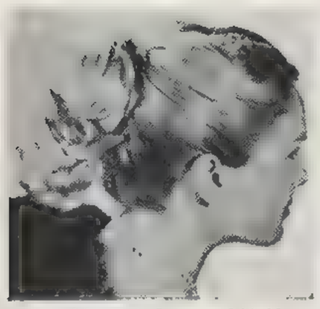
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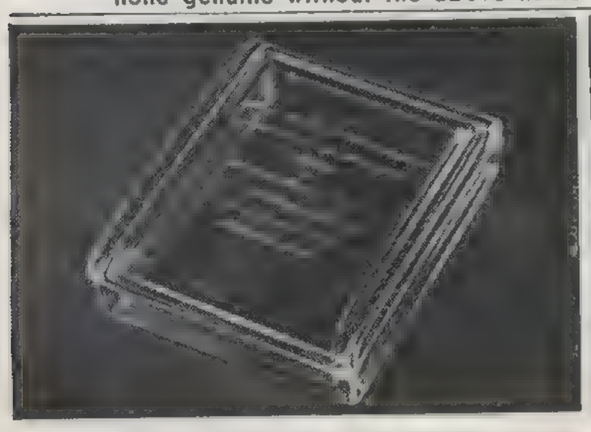
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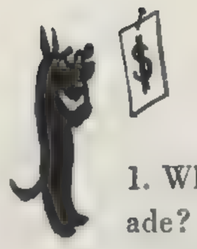
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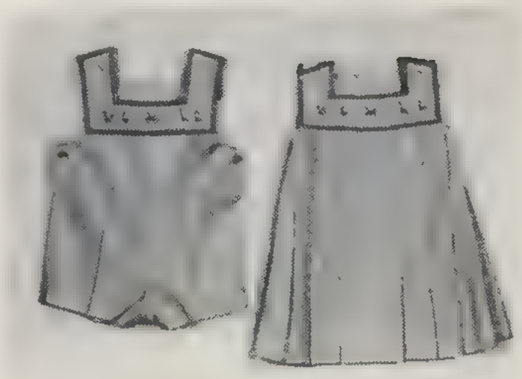
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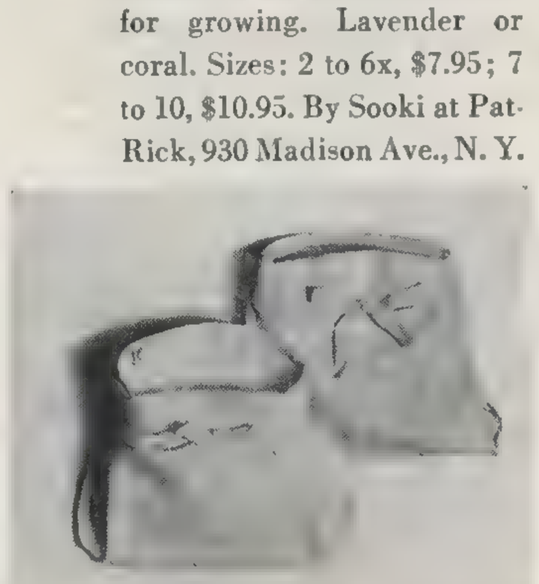
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HOUND

. . . *quiz program*



5



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7



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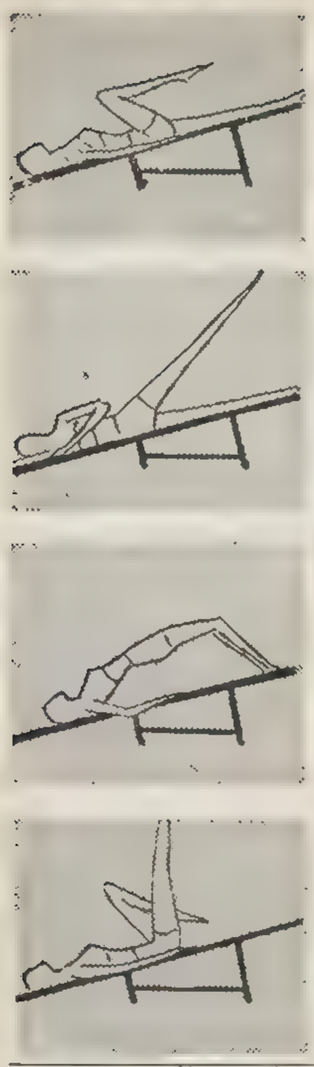
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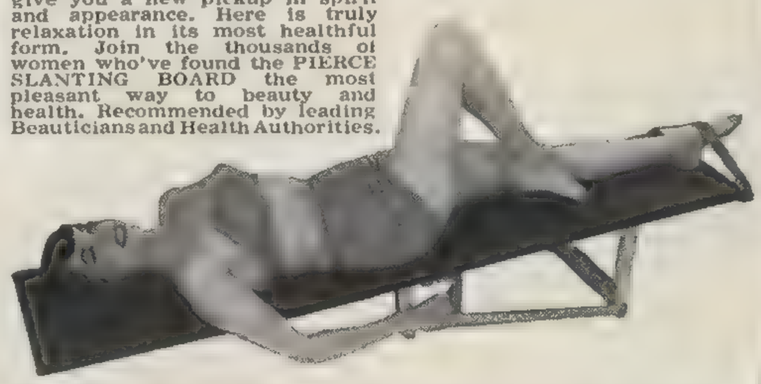


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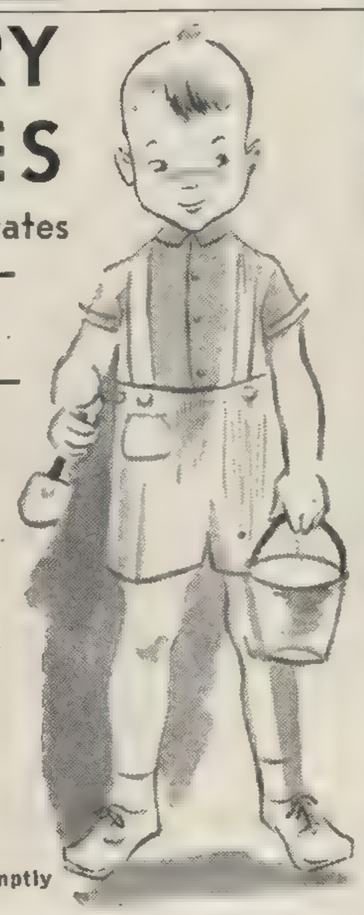
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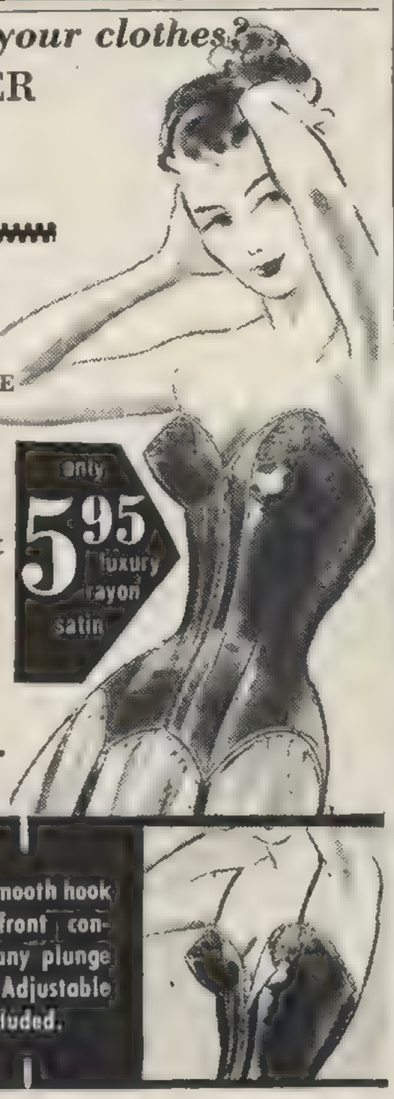
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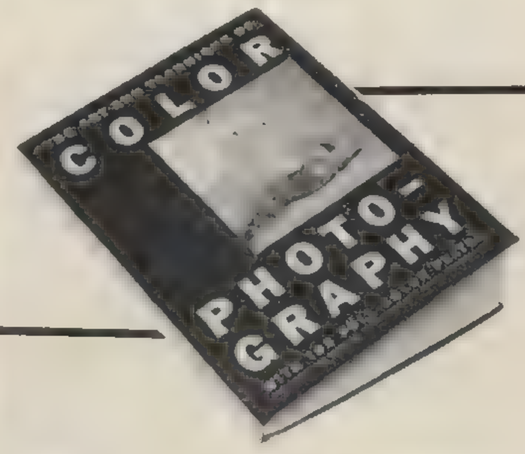
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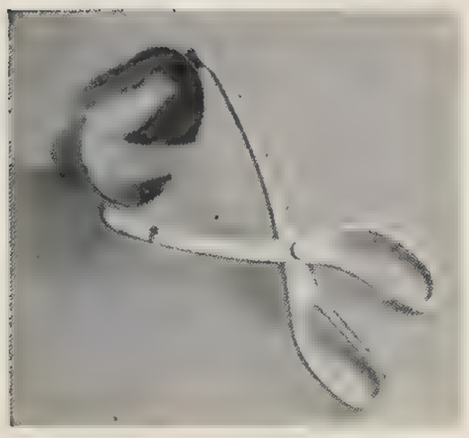
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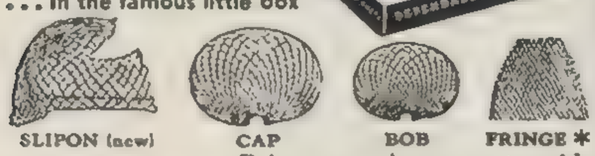


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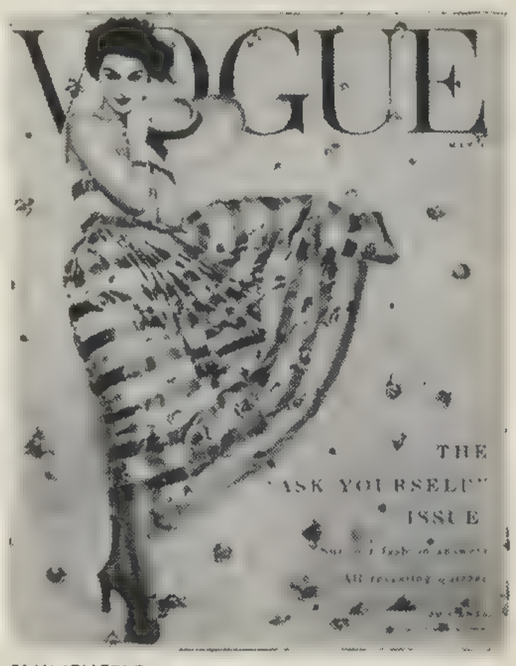
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BLUMENFELD

COVER: Opening an issue in which the new print dress gets all kinds of smart treatment (including psychoanalysis): a most elegant pillow-ticking print. Dress by Traina-Norell; the fabric, a flyaway silk taffeta. Bonwit Teller; Garfinckel's; The Dayton Co.; I. Magnin. Inch-wide bracelet and acorn earrings, all of emeralds and diamonds: Cartier. "English Tea Rose" stockings by Bryans (Bonwit Teller). Julianelli sandals. Complexion? Could be due to a cream that works, and works wonders in half-an-hour's time: it's called "Viva"; more about it on page 155.

MAY 1, 1953

FASHION

75 Vogue's eye view: What's the question?
76-81 Summer fashion analysis: six pages of prints
82-83 Black and white dresses: clearest print in town
84-99 What's the beach news? A sixteen-page answer; photographed in Jamaica
The new bathing dress
New elasticized bathing suits
New wool suits—bright red
Khaki—newest shade of sun tan
Slacks news—important tops
New beach prints
New shirts—twin shirts, drawstrings
Sun dresses newly neat
108-110 These Hungry Editors Department: Berry hat; appetizing prints
111 Jade green accessories
112-113 Summer ball dresses from Paris
114-115 Short summer evening dresses; flyaway fabrics
116-117 Paris inspired dresses: guess how much?
118-119 City summer dresses; the egg hat
126-129 For Vogue's Young Nillionaire: black and white dresses
130-131 The half-size dress
132-133 Nylon nightdresses—beautifiers made in America
134-135 The summer figure—corsetry based on white cotton
136-137 Beach quiz based on Vogue Patterns
148 The sky-blue raincoat

FEATURES • ARTICLES • PEOPLE

100 "Child Playing Golf." By Aelbert Cuyp
101 People Are Talking About . . .
102-103 The Art of Keeping the Mind Refueled. By John Mason Brown
104-105 Test What Makes You Laugh
106-107 East-West Parties in Beverly Hills
120-121 Charles Ives, American Composer
122-124 What Do You Know About Art?
125 Are You the Woman for a Great and Lasting Love?
140 Golf Tournament for the Boys' Club

ENTERTAINING: THE HOUSE

138-139 New ins and outs of summer furniture

IN VOGUE FOR MEN

141 Week-end wardrobe that washes like cotton
154 Tip sheet for men—the striped cotton blazer

BEAUTY

76-81 The face for prints: an enlightened complexion
89 For a glossy sun tan: "Body Radiance"
90 For a tanned complexion: a new pink coral lipstick "Pink Orangeade"
132-133 Complexion imported from France
142 Do you really want to be beautiful? Quiz
155 Discoveries in Beauty

DEPARTMENTS

56-57 Vogue's Travelog
61-65 Vogue's School and Camp Directory
66-71 Shop Hound
158-159 Vogue's Buying Guide



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Vogue's eye view of what's the question



We've always liked the way the Spaniards start a query
with a question mark. ¿Don't you?
(No question about its being a question.)
So we are starting this issue with a ¿
because this is the Ask Yourself issue.
This issue is also a silk-lined trap
(it doesn't hurt, it can only do you good),
to tempt you to ask yourself a few questions.
Some, you may have answered so long ago
that the answer no longer holds.
(Are you sure the answer is still "yes" to:
blue is your best colour . . . you are a clinging vine . . .
you can't eat cheese after five o'clock?)
This issue is entirely about you, because on every page
is the unprinted question: can I, must I,
shall I, should I, need I, would I look . . . ?
To the new summer fashion questions,
page after beautiful page of them, we supply the answers.
But as to the other kinds of quizzes—about love, humour,
art, beauty, et cetera, we look the other way,
and only supply the advice: Ask Yourself.

Fashion analysis done here

A SIX-PAGE PRODUCTION: SETTINGS BY VERTÈS; PHOTOGRAPHED BY HORST

Step into our office; we're going to use the psychoanalytic method
here. It's to help you find out about yourself,
about the clothes you'll choose for summer, by searching your
fashion-psyche yourself. To set the stage properly,
Vogue enlisted the aid of artist Marcel Vertès.
A frequent contributor to our pages, winner of two Academy Awards
for the décor and costumes that made *Moulin Rouge* a film
of such extraordinary beauty, and author of that sharply drawn
satire on the Freudians, *It's All Mental,*
Vertès designed the six-page, tongue-in-cheek production
about to unfold, all of it couched visually in psychiatric terms.
So, ready now, look closely at yourself . . .
out of these fashions will emerge your well-adjusted fashion self.
One key, the prints—if you want to alter your ego
for the brighter (not to mention smarter).
Throughout this issue, you'll find them: prints of
ravishing flowers, just-picked fruits,
vegetables as bright and fresh as seed-packet pictures.
One key, the neat new beach clothes (pages 84-99), if you're
even vaguely troubled by any disorder of the fashion mind.
Another key, the romantic dresses (pages 112-115),
if you want to withdraw from reality on summer evenings.
Another key, the Paris copies (pages 116-117), for the woman who
has a fashion-mother complex (when it comes to fashion,
Paris is the mother of us all).

Prints: *ALTERING THE EGO*

FOR THE BRIGHTER

Opposite: Successful fashion analysis (judging by the lady's expression)—and it was the print that helped her to find her prettiest self. Dress of carnation-printed cotton broadcloth, $70. By Clare Potter, at Henri Bendel; Hutzler's; Neiman-Marcus. Glittering everywhere: Kramer rhinestones. Enlightening the make-up here and on the next three pages: Harriet Hubbard Ayer's "Ayermagic"—a cosmetic that erases shadows.





HORST

Fruit-and-flower complex:

VERY FASHIONABLE THIS SUMMER

Among the most significant things a fashion-consciousness
can own nowadays: prints like these—
grapes, red dogwood, marigolds (with violets, tomatoes,
poppies, and similar delectables coming along later in the issue).

Opposite: Fruit complex? An enviable thing
(look at Envy grudging away backstage).
Dress by Mollie Parnis, in grape-printed silk surah; $90.
This, the Lennox bag, La Tausca pseudo-pearls,
and McCallum stockings: all, Bergdorf Goodman.
Shoes by Valley, at Best's. Dress, also at Hudson's; Younkers.

Above: Flower complex? The topic of Much Talk (look at Talk
talking away behind that paper tree). The red dogwood jacketed dress,
by Talmack, in silk shantung; $90. With it: shoes by
Mademoiselle; Roman Stripe stockings; Mosell earrings.
The marigold silk jacketed dress, also by Talmack, about $135.
All these, at Lord & Taylor.
Both dresses, also at Harzfeld's; I. Magnin.
The Troylings pumps and Berkshire stockings
worn by the model at the right: at Macy's.





THE FLOWER IMAGE: FURTHER ANALYZED

Opposite: A pretty picture of Infanta-ilism here—
a dress of poppy cotton organdie puffing wide over a
taffeta underskirt. Designed by Pierre Balmain-New York,
at Saks Fifth; Montaldo's; Neiman-Marcus.
(The setting: the studio of a mythical and most
contrariwise painter—out of a surrealistic still-life,
he creates a portrait of alive and classic beauty.)

Above: Newer than narcissism—violetism.
And a nice thing to have of a summer evening, too.
Here, only the lady has it;
the poodle's reflection is straight poodle.
The dress, by Eisenberg, in Onondaga violet-printed silk.
This, and the Nebel stockings, at Tailored Woman.
Dress, also Jenny's; Joske's. Shoes by De Liso Debs: Jay Thorpe.

HORST



The clearest print
in town:
black and white

Here: the cool imperturbable freshness—
and fashion—of total black-and-white,
and nothing else but.
Facing page: A small jet jewel of a dress, narrow,
with a scoop-neck and little cap sleeves,
and—expanding its activities—
its own dotted balloon jacket.
By Kasper, of silk shantung, $50.
Add white, a straw turban by Dior-New York;
add black and white, a straw and plastic bag
by Koret; add milky white, the earrings
and porcelain bracelets by Bergère.
All, at Lord & Taylor.
Costume, also Garfinckel's; Wanamaker's, Phila.
This page: The Dalmatian dot (a Paris pet) on a
beautifully shaped narrowness of white linen.
For summer; in the city dusk,
and at any resort from luncheon on.
By Larry Aldrich, of Moygashel linen, $60.
Add: a black wool jersey triangle, striped with
chalk-white sequins, by Echo, $15;
and huge chalk-white ear hoops by Bergère.
All, at Saks Fifth Avenue.
Dress, also Famous-Barr; Sakowitz.

PENN





RAWLINGS

WHAT'S THE BEACH NEWS?

A 16-page answer; photographed in Jamaica

A long reply to a short question? Well, this is a campaign (takes time). What it's about is neatness. neatness on the beach—a fashion that we're pleased to campaign for, at any time. From now until page 99, you'll see a look that's as right as sun for the seashore, yet that's as well put-together and as *turned-out,* in essence, as the smartest town costume you can name. Nobody here is going native—everybody's going swimming, going sunning, or going to a lunch on a terrace, looking marvellous. Nobody here is letting her hair down—unless to catch it back tightly with a chiffon tie. No thirty-year-old little girls on these beaches—instead, pretty women; as pretty as they've ever been.

News: the bathing dress

On these pages, the bathing suit in a new state—of dress, not of undress. It swims just as well that way; just does more for you, makes you look turned-out, put-together, and neat as a new clothespin. *Opposite:* Sleeved bathing dress of clinging black jersey (Wyner worsted and Vicara), with gilt hooks and eyes, a gilt-balled belt. One-piece, by Claire McCardell, about $23. This and the chiffon scarf by Carol Stanley: Lord & Taylor. Bathing dress also at Hutzler's; Himelhoch's; I. Magnin. *Above:* Permanently pleated black wool, with bloomer pants, an elasticized waist, and a brassière built into the lining. One-piece, by Carolyn Schnurer, $25. Lord & Taylor; Hudson's; L. S. Ayres.



RAWLINGS



New beach figures: the slimmer for a little elastic

Proved figure-neatener: elastic—here, not only neatening but looking like real bathing-suit news. *Above, left:* Neat-hipped swim shorts of black Celanese acetate woven with Lastex; a brassière of bright-plaided black Springmaid cotton. Two-piece. By Brigance of Sportsmaker, $20. Gunther Jaeckel. *Above, right:* A crisscrossing halter, neatly controlling, of black Laton; shorts in a black-white-and-coral print (Bates Disciplined cotton). One-piece. By Carolyn Schnurer, $18. At Best's; Jays. *Opposite page:* A black and white bloomer suit (not too much bloom), in Celanese acetate with Laton—explanation of the neat midriff. By Carolyn Schnurer, $18. Saks Fifth; Garfinckel's; Neiman-Marcus.



RAWLINGS



Returning red: the new wool suit

Two fashions to mark here please: the return of the wool suit in wonderful new constructions; and the welcome appearance (where have you *been*) of red—bright against sea, sand, and skin. *Above:* The one-piece suit—an Annette Kellerman really—knit of scarlet wool, with stitched triangles at the waist to nip it in. $17. Bathing suit and Monet ear-hoops, at Saks Fifth.
Facing page: Here, tartans in fine forms; both with well-shaped bras and the new modified bloomer that hits just *below* any possible bulge. One-piece suit, $25. Two-piece suit, $25. Both by Brigance of Sportsmaker, in Scottish woollen. Lord & Taylor; Hudson's; L. S. Ayres. The glossy skin of both bathers: glossed with Schiaparelli's "Body Radiance," a Shocking-scented sun lotion.





RAWLINGS

Khaki: newest shade of sun tan

Khaki, as a fashion, turned up simultaneously in spring collections here and in Europe. Now it's the latest tan under the sun—at its smartest in tough material, worn with mouth-melting pastels. *Above:* Prepare to meet these often: tapered slacks. Here, of khaki twill ($10), worn with a pretty-pretty smock of white cotton tossed with yellow roses and belted with a cotton cord ($7). By Sport-whirl, of cotton twill by Stevens; the smock, in Fuller Fabric. Best's; Famous-Barr; Joseph Magnin. *Facing page:* Seriously tailored: the brief brass-buttoned jacket ($18), and the well-shaped shorts of good hard-faced twill ($15). The shirt, a very feminine expression in pale-blue chambray ($18). By Jane Derby of cotton twill by Stevens. The deep-blue enamel ear-hoops, by Coro. All: Saks Fifth. Costume, also Hutzler's; Montaldo's. Fine lipstick-for-khaki: Barbara Gould's new "Pink Orangeade."



Slacks news: read it from the top

It's the calibre of the top that tells what the new tapered slacks are up to, and what they're up to is elegance—easy but uncasual. *This page:* Slacks of navy Moygashel linen and nylon, $25; shirt of pale-blue Fabrex spun Du Pont rayon, $13; chiffon sash, $8. By B. H. Wragge. Bonwit Teller; Wanamaker's, Phila.; Frost Bros. *Facing page:* Shorter-than-long slacks of khaki linen, white linen pillbox top, about $75. By Clare Potter, in Moygashel linen. Costume and Monet bracelets; Bergdorf Goodman. Costume also at Himelhoch's; Woolf Brothers. Elasticized sandals by Capezio.

PHOTOGRAPHED BY RAWLINGS AT BAY ROC, MONTEGO BAY



PHOTOGRAPHED BY RAWLINGS AT BAY ROC, MONTEGO BAY





The beach: covered with new prints

If it's small, delicate, more flowery than foulard-y, in mouth-watering colours; and if it's cut to cover more of you than it did last year—then you're looking (as here) at a new beach print. *Facing page:* Fashion flash-back to the Riviera, 1930's—the beach pyjama. Brought up to date here in white Everglaze cotton printed with blue and black flowers, so delicately drawn that everything else is severely tailored for balance. By Brigance of Sportsmaker. Shirt, $18; pants, $15. These and the Mosell earrings, all at Henri Bendel. The beach pyjamas are also at Thalhimers; Gidding's. *Above, left:* Petunias (they grow beautifully at the beach) on a white cotton broadcloth dress that's open to the sun but not brazen about it. By David Goodstein, $40. Bergdorf Goodman; The Blum Store. *Above, right:* Neat beach-boy pants, $10, and overblouse, $13—a print involving olive and turquoise, on cotton broadcloth. By Lotte of Drewyn. Saks Fifth. *All sandals:* by Joyce, at Bonwit Teller.

RAWLINGS





Shirt news: twin shirts and drawstrings

Smart beach wardrobes couldn't live without it—the shirt, that is. And in this year of especially neat beach-neatness, shirts are being tailored in some of the neatest and newest ways yet known. *Opposite page:* The twin shirt, a fashion that makes us wonder why it didn't happen sooner (such a logical thing to take up where twin sweaters leave off). The outer shirt, waist-length, of black pin-striped Hope Skillman cotton, $15. Matching shorts, $12. Inner shirt of white Pima cotton, $10. By Brigance of Sportsmaker. At Altman; Wanamaker's, Phila.; The Dayton Co.; Neiman-Marcus. *Above, left:* Twin shirts and shorts, this time in silk. Sawed-off outer shirt of oyster-white raw silk, $10. Matching British-length shorts, $11. Inner shirt of beige silk pongee, $11. By Bill Atkinson. Lord & Taylor; I. Magnin. *Above, right:* The new drawstring shirt—Balenciaga did it for Paris, in town fabrics, at the very minute Brigance of Sportsmaker started making it here for the beach. In black cotton jersey, $12. Shorts of white bull's-eye piqué, $10. Altman; Thalhimers.





RAWLINGS

Sun dresses: new coverage

Ending up sixteen pages of smart beach neatness (read our campaign speech on page 85), two neat new sun dresses—emphasis on the second word, though there's plenty of space for sun tanning in their cuts. *Above:* Straplessness dressed with a scarf; for the late-afternoon sun—and it can go right inside to dinner after cocktails. Black Stoffel piqué (a Guild cotton), with a buttoned front, the scarf threaded through tabs at the top. By Pembroke Squires, $25. Altman; Sakowitz; Joseph Magnin. *Opposite page:* Taking the sun, but not making a fuss about the fact, a neat, pretty sun dress, as low at the back as the front, and of denim—brick stripes on white. It's just about as hard-working as beach dresses come, too, but it's not labouring that point, either. $10. The Sailing Blues dress, the white Calderon belt, and the Van S bag: all, at Best's. Dress, also at Woodward & Lothrop; Meier & Frank.





PEOPLE ARE TALKING ABOUT...

People are talking about... Truce, armistice, peace.... Queen Elizabeth's answer to that fatigued question whether she wouldn't be tired out by the Coronation: "I'm as strong as a horse. What I'm worried about are the Windsor Greys."... The President's realization that Congress sometimes goes "hog wild in the petunia bed" of the executive functions of the government.

People are talking about... The musical variant on the party crutch, "The Game," now played with a pianist describing musically a famous character.... The innocent and hoppy Japanese boogie song, "Gomen-Nasai," jiggety as an antique sewing machine.... Miles White, whose costumes for Ringling Brothers' circus are better than ever, with a three-ring flash, especially his mockingly lovely "Derby Day Honeymoon."... *Stephania,* a new novel by young Ilona Karmel who has the discipline to keep in control her obvious story-telling talent, the calm to let her characters change and grow in this novel of three women in a Swedish hospital ward.... CinemaScope and the excitement it has caused in the entire movie world.

People are talking about... *I Confess,* a good Hitchcock movie, with Montgomery Clift as a Québec priest and Dolly Haas as a refugee, involved in a murder that for once has no gangsters, no psychotics, and no kind old ladies to get clobbered by handsome young men.... The bargain basement rush of bop jokes, all beginning, "Man! Dig that crazy—."... Victoria Lincoln's *The Wild Honey,* short stories that follow her own principle that "life in itself is dignity, is pride, is promise," a relief from the despair of a number of less skilled, and far younger, writers.

People are talking about... The early spring sinking spell through which Durocher's Giants put their fans.... Glasco's paintings, vibrant, fresh, at the Viviano Gallery.... Gottfried Van Einem, the Austrian composer whose "Orchestra Music, Opus 9" was conducted by Mitropoulos recently and whose new opera based on Kafka's *The Trial* will be first heard at the Salzburg Festival this summer.... *Camino Real,* an appallingly childish symbolic play, with the symbols spelling out in neon that everything is a mess; in spite of intermittent moments of tension and wit, the effect often is that of being fed mayonnaise intravenously.... The triumphant wife who said ominously to her husband, "You never knew you *had* nerves until you met me."

CHILD PLAYING GOLF, BY AELBERT CUYP (opposite). Belonging with those all-time young enchanters in art, Velasquez's "Infanta" and Renoir's "Mlle. Romaine Lacaux," Cuyp's "Child," painted around 1650, appeared in the recent London exhibition of 644 Dutch paintings. In this vast show was much of the wholesale tide of Dutch art, including nearly all Cuyp's major work that swept into England during an eighteenth-century rage for small genre paintings. Now stripped, in many cases, of ale-brown varnish, these buoyant pictures have stirred up a renewed pleasure in "little masters," like Ruisdael, Steen, and De Hooch. According to Sir Philip Hendy, director of London's National Gallery, Cuyp, as a landscapist, leads these "little masters," and is linked by his sense of form and light to both the great French classicist, Claude, and the greater Cézanne.

This little-known portrait (34″ by 45″), in the collection of Edward James, has lost its history. Posed against the merest scrap of landscape, the little girl, born about twenty-five years after the Mayflower sailed, plays golf with a "feather" ball. This famous Dutch ball of leather jammed with feathers was banned from golf-happy Scotland in 1618 because too much money passed to Holland for the "bying of golf ballis." The little girl is unknown; whoever she is, this radiant child has about her the glow of a work of love.

The art of

KEEPING THE MIND REFUELED

BY JOHN MASON BROWN

A scholar who writes as though it were as easy as talking, John Mason Brown for a long time has been the country's most popular lecturer, the unofficial teacher of thousands who listen to his adroit, amusing, sometimes passionate lectures on the theatre, books, people, political ideas, along with all the mental detours that occur to a restless, seeking mind. He is a man of feeling, unafraid to show untactful enthusiasm. With the knowledge of a pedant, the skill of a parliamentary heckler, and the sense to use both liberally, with wit, he is the author of sixteen books, of which two came out last fall: As They Appear *and* Daniel Boone.

"Here's Wordsworth," stammered Charles Lamb one night at a party, through clouds of smoke and no doubt some fumes of gin, "he says he could have written *H-Hamlet*—if he only had the m-mind!"

Whether or not Elia's pun silenced Wordsworth, we do not know. We do know, however, that it employed the nonsense of a moment to make abiding good sense.

There are lots of things many of us might like to do but can not because, in the most literal sense, we do not have the minds. The fault is not ours. We no more choose the types and ultimate capacities of our minds than we choose our relatives. This does not mean we are left without a choice. Instead, it forces on us the all-important decision of what we elect to do with such minds as we have.

The main point, it would seem to me, is to enjoy our minds by making them bring us enjoyment. The only way of doing this, of course, is to use them; to use them hard and to the full limit of their capabilities. By using them I mean employing them overtime, not part time. I mean treating them as if they were the muscles of awareness and, therefore, keeping them in condition. I mean flexing rather than relaxing them. I mean fighting off the mental flabbiness which comes from lack of exercise. Above all, I mean putting them to work out of no sense of duty other than the obligation we all owe ourselves to squeeze as much pleasure as possible out of life.

When I sing the pleasures of the alerted mind, I am not thinking of our minds as we tire them at our work but as we refuel them in our leisure. Mr. Churchill has divided mankind into two classes: those whose work is work and whose pleasure is pleasure, and those whose work and pleasure are one. Most people belong to the first group. When they leave their offices or their factories, they find at once that change in pace, pressure, and interest which supplies them with a needed rest.

Quite rightly, Mr. Churchill has a Churchillian phrase for those whose work and pleasure are one. He calls them "Fortune's favoured children." And so they are—at least up to a point. "For them," says Mr. Churchill, "the working hours are never long enough. Each day is a holiday, and ordinary holidays, when they come, are grudged as enforced interruptions in an absorbing vocation."

All this is blissfully true. Yet those of us lucky enough to have our work and pleasure one face a special problem born of our good fortune. If we live by our minds, regardless of how we employ them or how indifferent their quality may be, we need to find some rest from our exertions as surely as the manual labourer must discover a release from his.

There are people, and many of them, who deliberately choose to leave their minds unused. They want to think but not too deeply, and be "in the know" without being troubled by knowledge. Theirs is the ability, perhaps an enviable one, of treating their minds not so much like lights which can be switched off as like lamps which they prefer not to plug in.

Those of us who include intellectual curiosity among our hungers are different. Low as our brows may be and minor as our responsibilities, we are confronted with the same dilemma which Mr. Churchill recognized in his search for relief from the discharge of grave duties and the drive of his ever-active mind. We, too, require change. Our lesser minds are batteries which also run low. They stand in daily need of recharging for the sake of what we bring to our work no less than for our growth and pleasure as individuals.

But how to recharge them? Mr. Churchill's is the best answer. He dismisses as useless for minds which delight in being busy all the usual prescriptions for rest, such as travel, exercise, or withdrawal from the world. His point is that such minds keep busy just the same. The only way to refresh them, according to the Churchillian formula, is to stop thinking about one subject and begin thinking about another; in other words, to give one part of the brain a

vacation by putting a different part to work.

As everyone knows, Mr. Churchill found refreshment and repose for his restless intellect and energies when at forty he took up painting. In the process he also discovered "a wonderful new world of thought and craft." All people are not so fortunate as Churchill and Eisenhower. Painting with its invitation to see with new eyes is not everyone's solution. It points the way, however, because a hobby is an all-important refueler of the tired mind. It offers rest and stimulation simultaneously. Indeed, the more hobbies the better.

One of the commonest criticisms brought against American men by foreigners is that they are all work and no play. Their businesses or professions are so completely their preoccupation that they fly through life on one wing. They have vocations but no avocations. Certainly, culture is not their strong point. Once away from their desks they seem frightened by their minds and want to kill time, not to fill it.

Their opposite numbers in England are very different. In their reading they are apt to feed on a more ambitious diet than whodunits and Westerns. When I was in the Navy, I remember how British officers again and again would ask Americans, "What do you do?" By "doing" they did not mean the technical job at which a man was an expert. They took that for granted. What they had in mind was what that man did for his own pleasure in his spare time; in short, his intellectual release or hobby.

I will never forget a dinner given in London for an American Naval captain who was coming home. I still can not understand how I and another mere lieutenant ever managed to be asked to a party at which so much brass and braid were present. Among the twelve or fourteen men gathered in a private room at Claridge's were A. V. Alexander, First Lord of the Admiralty; Sir Dudley Pound, First Sea Lord; Viscount John Simon, Lord Chancellor; and a high-ranking American admiral (*not* my boss, Admiral Kirk).

No two people, in type, manner, background, or convictions, could have been more unalike than Simon and Alexander. Simon was tall and lean, long and thoughtful of face, the epitome of conservatism, a living portrait of a British aristocrat. Alexander was small, undistinguished of feature though bright of mind, a man plainly self-made who had earned his prominence by rising from the ranks in the Labour Party.

Different as these men were, they were as one in two respects, in the graciousness with which they showed each other off in the presence of Americans, and in their exceptional knowledge of poetry. One of them at his end of the table quoted a poem which was apropos of something that had been said. He did this with as little self-consciousness as an American at a stag party tells a joke. Immediately the other replied in kind, matching the poem quoted with a favourite of his own. After this initial swapping of poems, the two of them for almost an hour continued with no ostentation to recite, and recite beautifully, whole pages of Wordsworth, Tennyson, Keats, Housman, Browning, and Shelley.

It was Alexander, as I recall, who at the end of this game of poetical ping-pong repeated with fervour several paragraphs from Emerson's speech at Manchester. Thereupon, both Britishers apologized for having been impolite enough, as they put it, to assail American ears with so much English poetry. Without malice but with hope they turned to the American admiral, urging him to let them enjoy some of the splendours of American poetry about which they had heard so much.

The American admiral's face reddened. He could not have looked more cornered or unhappy unless he had had a ship sunk from under him. An audible silence filled the room.

"Well," he mumbled, "there's *Snow-Bound*, you know, by John Greenleaf Whittier." He cleared his throat and began,

The sun that brief December day
Rose cheerless over hills of clay,
And darkly circled . . .

Then and there he dried up. He came to a full stop. So did Whittier. And I wanted to crawl under the table.

When the party was breaking up, sheer inquisitiveness forced me to forget my two stripes and gave me the courage to ask the Viscount how it was possible for him to have memorized so much poetry.

Very simply he replied, "I happen to love poetry. It is as much a part of me as the Latin and Greek upon which I was brought up. Every night, especially at the end of an exhausting day, when I want to relax I get into bed and memorize a poem. This rests me as nothing else could. For the next half-hour, because I enjoy it and it also relaxes me, I read some Latin and some Greek. After that my tensions are gone and I am ready to sleep."

Latin, Greek, and a poem memorized each night may to most seem incredible substitutes for barbiturates. Yet on their Olympian level they prove the truth of Mr. Churchill's statement that active minds are rested by thinking of something else rather than thinking of nothing.

Reading is the most widespread form of intellectual diversion. The mere fact that a person holds a book in his hands, however, and turns its pages means little or nothing. Such thoughtless surrender may be agreeable. It may pass the time, quiet the nerves, and induce sleep. But certainly it does not stoke the mind since it leaves the mind untouched.

The reader who reads with his mind as well as his eyes has a far different approach. He is anxious to accept, yet prepared to reject. The fact that the author has thought does not keep him from thinking. Consciously or unconsciously, his critical faculties are engaged. If the book is worth while, he thinks about it not only while he is reading it but after he has closed it, and by such thinking, which represents a needed change from the thoughts work has forced on him during a long day, he finds stimulation and relaxation at the same time.

What we read in our spare time matters as much as how we read. Each man's taste is his own. I am only speaking for myself when I confess that I would soon die of intellectual and spiritual scurvy if I confined my reading merely to such books as are best-sellers or new and, therefore, the staples of dinner conversation. As a critic, it is my obligation and pleasure to keep up with what is current, but when I am reading for fun I find a change of fare indispensable.

Although I am neither a high-brow nor an intellectual, I can not content myself with the indifferent, the good, or even the very good. The best, the ageless best, the world's best—in short, the classics call me. They scare off many people merely because they are classics. They do not frighten me. I feel sorry for those whose fear deprives them of the joys they prodigally supply.

Having forgotten my little Latin and knowing no Greek, I may in my middle-brow way be compelled to read Cicero, Thucydides, Plato, or the Attic dramatists in translation. Nonetheless, I would not miss reading them—and rereading them—for anything. The masterpieces in all languages stretch the mind as no other books do. The young read them too soon and have no choice in the matter. Inevitably they come to associate the classics with work, which does not increase their fondness for them. The older reader is more privileged. He reads masterpieces because he wants to. The more experience he has had, the greater are the delights they provide and the more they revive his mind.

The danger everyone faces who lives by his mind is that his mind will go stale. Every profession claps its blinders on those who follow it. Ours, we all concede, proudly or ruefully, is an age of specialists. But the specialist runs his own withering risks. Any *(Continued on page 160)*



"You lie!"

Berenstain © Fawcett Publications, Inc.

a. Do ugliness and unattractiveness usually go together?
b. Do you refuse to admit things which interfere with your own picture of yourself?
c. Is too much importance placed on outward beauty?

Test

What makes you laugh means something to psychiatrists. So calculable are some patterns of humour that the Yale Department of Psychiatry uses scores of cartoons in a Mirth Response Test to help in mental diagnoses. Here, for your own informal testing, are seven cartoons. Try your own answers, then turn to page 144 for the most probable reactions. All the cartoons and the quotations are from the new book, *The Inside Story*, by Dr. Fritz Redlich, Chairman of the Department of Psychiatry of the Yale University School of Medicine, and June Bingham.

1



"Alfred, when you are late returning from shore leave, a tardiness excuse from your mother will not suffice."

© Collier's

2

a. Do you get angry when people keep you waiting?
b. Do you sometimes yearn to be cherished and taken care of, as if by your mother?
c. Do you think rules should be strictly enforced from childhood on?



"If you didn't bring anything, why did you come home?"

Mace © The American Legion Magazine

3

a. Should parents often bring gifts to children?
b. Do you sometimes feel hostile toward your own parents?
c. Do you consider the younger generation impertinent?

what makes you laugh



4

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a. **Do you believe dreams have meaning (or make sense)?**

b. **Does your husband (or wife) sometimes scare you?**

c. **Does your conscience operate unconsciously as well as consciously?**



"But, Mrs. Wells, I'm your friend—I want to help you."

5

King, Saturday Evening Post © 1945 by the Curtis Publishing Co.

a. **Is overpowering anxiety likely to be a symptom of mental illness?**

b. **Do you feel frightened when you meet a psychiatrist?**

c. **Is the current interest in psychiatry only a fad?**



"It was sweet of you to notice I'm wearing my hair differently."

6

Colin © Fawcett Publications, Inc.

a. **Do women really dress for other women?**

b. **Do you worry about whether you are desirable to the opposite sex?**

c. **Do men pay enough attention to how a woman looks?**



"I wonder why they put the announcement of Adelaide's sixth marriage on the sports page!"

7

Currie © Fawcett Publications, Inc.

a. **Do you consider yourself not entirely monogamous?**

b. **Do you think that people who get married a considerable number of times may be inwardly disturbed?**

c. **Does marriage seem too sacred to be joked about?**

EAST-WEST PARTIES IN BEVERLY HILLS

The best Hollywood parties nowadays are small—generally about twenty people—with an unexpected cosiness, the guests a pleasant mishmash of East and West Coasts. At Mrs. Gary Cooper's, there's apt to be singing around the piano; at the Charles Amorys' (of New York), bridge and canasta after dinner. At the Gilbert Adrians' modern house, part of the attraction is the studio, with its live birds and its Adrian paintings of Africa.



Mr. R. Fulton Cutting II, *left*, and Dr. Rex Ross, at the evening party given by Mrs. Gary Cooper for Mr. and Mrs. Henry Ford II.

At a small dinner party at the Charles Amorys'—
Mrs. Gary Cooper, *left*, and Miss Joan Fontaine.





At Mrs. Cooper's party: *left to right*, Miss Kathryn Grayson,
Mr. Richard Gully, and Mrs. Henry Hathaway.

Left to right, below: Mr. Henry Ford II, one of the guests of honour at Mrs. Gary Cooper's party; Mr. Jack L. Warner, executive producer of Warner Bros. Pictures, and Mrs. Dean Martin.
In the background, Mrs. Richard Burton.





Mr. David Niven with Mrs. Alfred Vanderbilt, *left,*
and Mrs. Niven, at the Gilbert Adrians'.



At the Adrians' party:
Mrs. Adrian, the former Janet
Gaynor, with the guest of
honour, Mr. Iva S. V.-Patcévitch,
President of
The Condé Nast Publications.



Mr. James Stewart, *left,* and Mr. Charles Amory,
at the Gilbert Adrians' party.
The Adrians' modern house is full of
memorabilia collected on their travels in Asia and Africa.

JEAN HOWARD



At Mrs. Cooper's party: *left to right,* Mr. Henry Hathaway,
Mrs. Henry Ford II, Mr. Richard Burton, and Miss Merle Oberon.
Later, Mr. Burton gave an amusing Shakespearian skit.



Mrs. Charles Amory, *left,* and
Mrs. James Stewart, at the Adrians' party.

These Hungry Editors Department



At the risk of being scolded by *The New Yorker* magazine, which maintains a special corner for critics who make extravagant statements about eating their hats
if this-or-that isn't so: we're willing to eat this hat (*above*)
if it isn't one of the most delectable ever made.
What it is is a toque of berries, cherries, and a few tiny white snowdrops,
all thickly massed toward the front of the head,
pointed low on the brow—this last fact, the evidence that it's by Dior,
whose current collection is full of widow's-peak hats. In America: at Bergdorf Goodman; Marshall Field.
Opposite page: A dress that we'll gladly eat, too, if it isn't
one of the most appetizing we've ever seen—sliced tomatoes on
(we can't resist it) salt-white.
One of Givenchy's famous new series of embroidered fashions, it's now
been copied for America. $25 in cotton, at Lord & Taylor.


Kilo
Vente
70
90

Produce from Paris *continued*

Here, two further examples of the good-enough-to-eat prints
from Givenchy's appetizing new collection.
Left: A print of assorted grapes on a silk dress; its skirt and stole,
tightly pleated. Hat, a Givenchy egg, in grape-coloured straw.
Dress, in America in Robaix silk, at Lord & Taylor.
Right: Givenchy dress-on-the-half-shell: silk printed all over with oysters.
And another Givenchy egg hat, this one of straw-cloth.

HENRY CLARKE



Jade

accessories

THE MINT IN SUMMER FASHION



Obviously a natural in a season of fruit-and-flower colours and prints—a leafy accessory colour, like jade green; a leaf-green jewel, like jade itself. (No wonder it looks so cool—much jade is found under water; has to be mined from boulders submerged in the beds of rivers.)

Reading from top to bottom of this collection:

Jade rings, some of them punctuated with turquoises. At Wedderien.

Jade kidskin purse—we like the iciness of this with summer-evening chiffons and organdies; with, perhaps, a rose print for late day. By Deitsch, of Allied kidskin; $7 plus tax at Best's.

Jade necklaces—to be worn separately or together, a single strand of jade spaced with rock crystal, and a double strand of jade. One wonderful place for these: the neckline of a pale dress with its own sweater. At Wedderien.

Jade kidskin bare sandals—idea for a white, or pale-pink, or blue short evening dress; for terrace evenings, dancing. (With white, you'd be right to wear jade sandals *and* the jade kidskin purse above.) T-strap sandals, of Allied kidskin, by Andrew Geller; $22. Backless sandals, of Allied kidskin, by Palter de Liso; $27 at Bonwit Teller.



Dagmar

HENRY CLARKE



Big summer parties—two answers in French

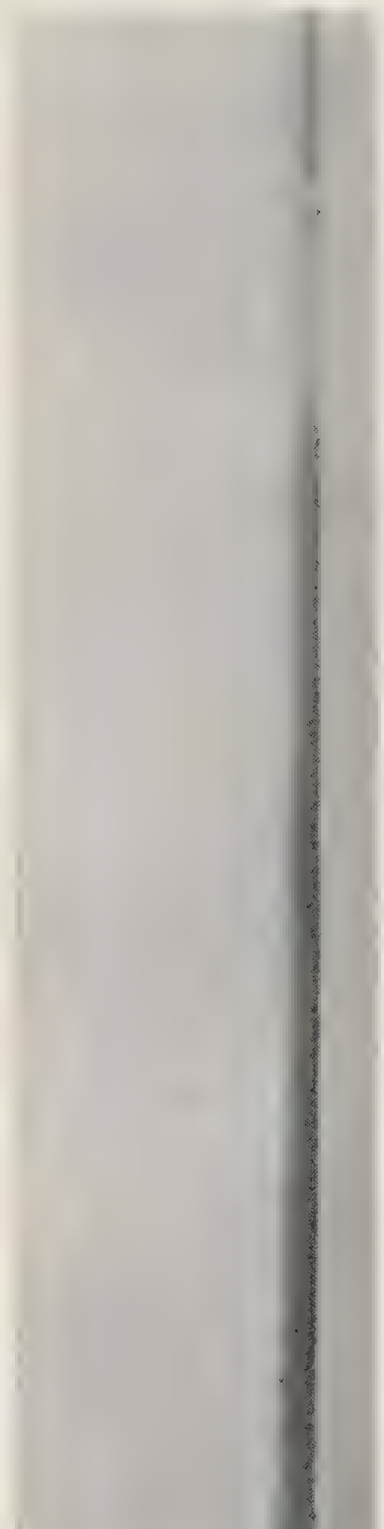
Every year Paris designs a collection of irresistible ball dresses for the Paris season; this spring, no exception. But the new heart-stoppers have a simplicity, a clarity of line and fineness of trimming new to the grand-manner dress. *On this page:* Dior's "Virginie." White organdie (treated like satin or velvet), the skirt quite flat at the front—practically tailored—curving out at the back. Strapless top, white tulip jacket. Here at Wanamaker's, Phila.; I. Magnin. *Facing page:* White taffeta ball dress by Grès. Great flaring skirt, a stitched-close-as-possible bodice—ideal for a close-as-possible figure—tied with ribbons and lilacs (and nobody ties a bow like Grès). Here, at Bergdorf Goodman.



Short and flyaway—four answers for evening



FRANCES MCLAUGHLIN





Here: ideal summer material; four midsummer beauties, short, delicately shaped, lighter-than-air—they blow in a mere draught and pack in a *very* small corner of a suitcase. *Above:* Pale-blue chiffon, that ties firmly across the bosom, and then flies away over yards of skirt. Designed by Jacques Fath for Joseph Halpert. $125; Lord & Taylor. *Below:* The beautiful shoulder-to-shoulder drapery that chiffon does so well, a billowing skirt; beige chiffon. By David Levine. $110. Bonwit Teller; Harzfeld's; Hutzler's. *Facing page:* Far left: a very famous enchantment—black chiffon, halter-draped, belted with patent leather. By Frank Starr, of Stern & Stern chiffon. About $80. Best's. Left: delicious as a night breeze; miles of black tulle, ruched, twisted, latticing the skirt. By Ceil Chapman, of Du Pont nylon tulle, by William Winkler. $155; Rosette Pennington.



Paris themes: guess how much?



Above: Dusk-blooming tulip; a full inverted pleat petalling from shoulder to bosom, all skirt fullness tied to the back. By Larry Aldrich of Amer-mill rough silk, $80. Bonwit Teller; Kaufmann's; Hudson's; I. Magnin. Horsehair hat; Lilly Daché.



Above: The tulip in full bloom; the curved bosom lightly padded, the stem skirt, pegged. Made by Larry Aldrich of black Amer-mill rough silk, $80. Bonwit Teller; Kaufmann's; Hudson's; I. Magnin.

Black tulips: summer cuttings



Above: The Dessès line. Pleats to the side—the mid-section, and front and back panels, Simon pure and slimming. Copied by Leonard Arkin in beige Celanese acetate-and-nylon tissue faille, $60. Bendel's Young-Timers; Carson Pirie Scott; Stix, Baer & Fuller. Satin-faced straw hat by Lilly Daché.

Paris pleating: summer version



Left: We showed you the original in our Paris reports: Patou's deep-throated day dress, with crystal pleating that grows deeper at each interruption. Copied now for summer, by Leonard Arkin in black Amer-mill rough silk, $70. Bendel's Young-Timers; Joseph Horne; The Dayton Co.



1

No matter what summer silhouette you pick (and summer fashions include both wide and narrow skirts) chances are that for town, you'll often top it off with an egg . . . that becoming small-headed hat shape that hatched simultaneously in Paris (at Givenchy's in particular) and here in New York. For hot weather, with softer clothes, they have a cool, light-as-an-eggshell neatness that's a direct substitute for ice. 1. The hat: Givenchy's red toyo egg, rather tapered, and worn well back (all the eggs look best back from a smooth brow). The dress: red and white ticking, bright as peppermint, and cut with the tidiness of a suit, and a full skirt. By Junior House, of Avondale satin-striped denim, $11. Her Fownes gloves, $3. All at Oppenheim Collins. Dress, also Younkers. 2. Could be your town steady all summer: a black wrap-around jacket that peels off to the nth degree of coolness, a full-skirted dress with camisole top in black and white zigzag print. Both by Vera Maxwell, of jersey woven with Chromspun acetate. Together, $60. Saks Fifth; J. P. Allen. White straw egg, carefully wrapped with white chiffon, by John Frederics. 3. Adaptation of one of Givenchy's more famous eggs; this one, close-shaped of grey cotton tweed, pleated in layers and tied at the top. Adaptation by Madcaps, $9. Henri Bendel.

2

City summer dressing: and ½ doz. fresh hats



3





4

4. The kind of dress you start reaching for right now and keep on reaching for all through the hot weather: a bare-neck (square for a pretty change) sheath with better-than-cap sleeves; we added a shiny black belt. By Jerry Parnis of grey cotton tweed (the fabric: Dan River); $35. At Best's; J. P. Allen. Shiny black straw half-egg—worn pretty well straight on the crown—by John Frederics.



5

5. The half-egg, flattened at the top (Columbus found this a good trick too) of bright white grosgrain, making five neat points, all in black fringe; open crown. $9. Bergdorf Goodman.

6. Cool grey linen with the little sleeves so many women like, a dipping neck, skirt eased at the top. By Mollie Parnis of McBratney Tebilized linen, $60. Calfskin bag by Jenny, both Bendel's Young-Timers. Dress also at Neiman-Marcus. The white Milan egg, like a scoop of ice cream; John Frederics.

6





Church at Fairfield, Connecticut, like the New England churches where Ives once played the organ; their hymns, their purity of line, influenced his music.

CHARLES IVES, AMERICAN COMPOSER

HALLEY ERSKINE

At seventy-nine, Charles Ives is generally considered the greatest living American composer; yet, before 1946, his music, with its "devilish complexity," was hardly ever played in America (it was more likely to be heard in Europe). Now, more and more Americans are listening to Ives's work, on records and in concerts. His *First Symphony*, unplayed for fifty-five years, will be performed for the first time on April 26th, by the National Gallery Orchestra in Washington. (Ives's *Piano Sonata No. 1* has just been recorded by Columbia; other recordings of his work are listed on page 55.)

Through his music run threads of American folk tunes, Fourth of July marches, hymns from his New England boyhood, when he played the organ in church; and a rough, strong streak of Yankee humour, glinting like quartz on a rocky hillside. Long before Stravinsky, before Schönberg, Ives, the New Englander from Danbury, Connecticut, son of a Civil War bandmaster, used atonality, polyrhythms and polyharmony, quarter-tone effects. He has never given a continental whether his music was "recognized" or not. For years he ran a successful insurance business, composed in spare time. Now, an invalid and virtual recluse since 1930, he spends most of the year at West Redding, Connecticut, attends none of the increasing number of concerts of his work. One acquaintance said, "He has the indifference of greatness."

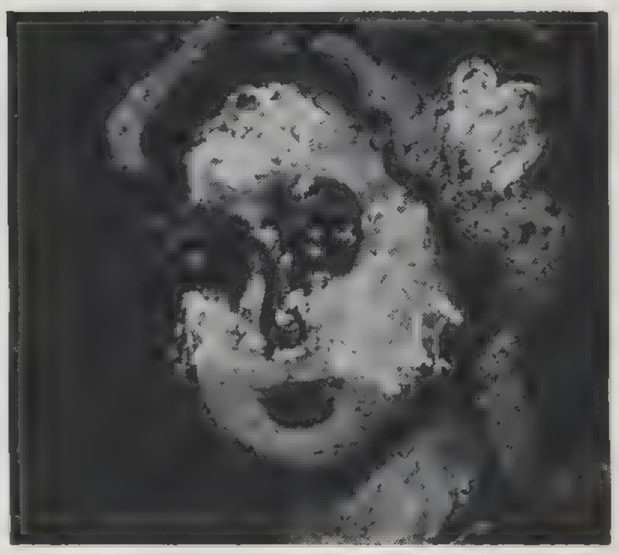
Opposite: A recent (and rare) photograph of Ives at his Connecticut farm.



WHAT DO YOU KNOW ABOUT



1



2



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1 Six details of paintings by famous modern masters. Can you identify them? (*Score 10 for each correct answer.*)



4



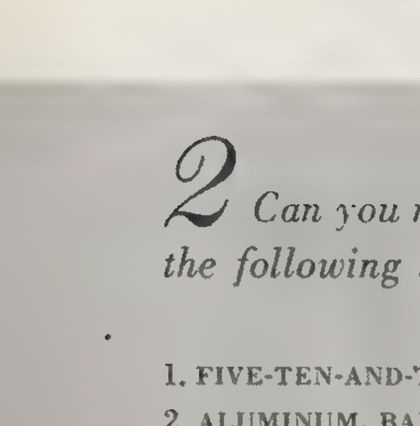
5



6

2 *Can you name the well-known collectors of old masters or Oriental or modern art whose wealth came from the following sources? (Score 1 for each collector named correctly.)*

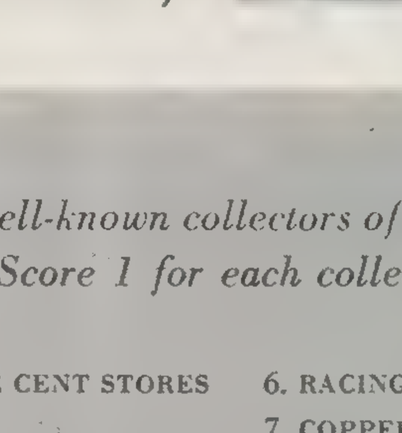
1. FIVE-TEN-AND-TWENTY-FIVE CENT STORES
2. ALUMINUM, BANKING
3. ARGYROL
4. A MAIL-ORDER HOUSE
5. A NEW YORK DEPARTMENT STORE
6. RACING NEWSPAPER AND BROKERAGE HOUSE
7. COPPER (TWO)
8. FLOUR
9. POPSICLES
10. NEWSPAPERS (NAME TWO OUT OF THREE)
11. DENTAL INSTRUMENTS
12. OIL
13. COAL, COKE, AND STEEL



1. GABRIELLE WAS A MODEL FOR

MANET MONET

RENOIR DEGAS

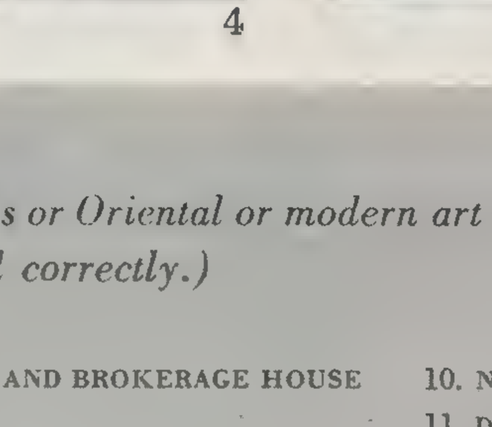


COLL. LUDWIG CHARELL

2. JANE AVRIL WAS A MODEL FOR

SEURAT VAN GOGH

CASSATT TOULOUSE-LAUTREC



3. DORA MAAR WAS A MODEL FOR

LÉGER PICASSO

BALTHUS MIRÓ

3 Certain painters have made certain models famous. (*Underline one in each case and score 5 for each correct answer.*)

ART?

Where do you fit in the art world? Score yourself on each question. If you reach the perfect score of 200, you are qualified to be a museum director; 150-199, a collector; 100-149, an art dealer; 75-99, a writer on art; 50-74, a dinner-party expert on art; less than 49, you'd better stick to music. Turn to page 149 for the correct answers.

4 *Complete the following song titles and catch phrases by inserting one of the words below in each. (Score 1 for each correct answer.)*

1. I'm Gonna_____that Man Right outa my Hair 2. Oh, Say_____ 3. The_____Kind

4. _____-long Cassidy 5. You're_____-ing my Heart 6. Oh, Dear, What Can the_____Be

7. The Seven Year_____ 8. _____Me 9. _____on, Harvest Moon 10. _____'ll Come of this

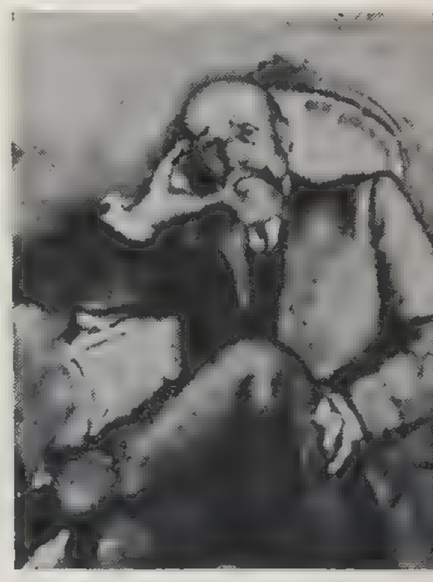
MARIN	NOGUCHI	UTRILLO	ETCH	HOPPER
MATTA	SHAHN	GOUACHE	BRAQUE	KUNIYOSHI

5 The name's almost the same . . . . but the paintings are not. Match the artist and the picture. (*Score 2 for each name and painting correctly matched. Give yourself a bonus of 3 if you pair off 8 or more correctly.*)

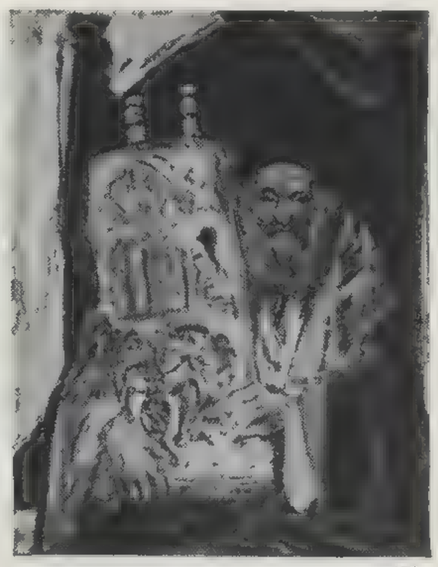
1. DUCHAMP AND DUCHAMP-VILLON AND VILLON
2. BLOOM AND BLUME
3. MEISSONNIER AND MANESSIER
4. BUFFET AND DUBUFFET
5. MILLAIS AND MILLET


1a


1b


1c

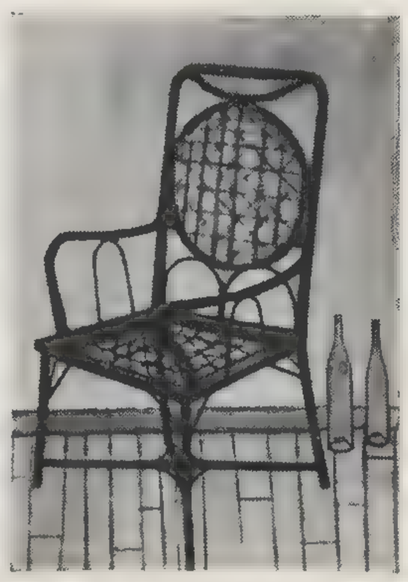

2a


2b

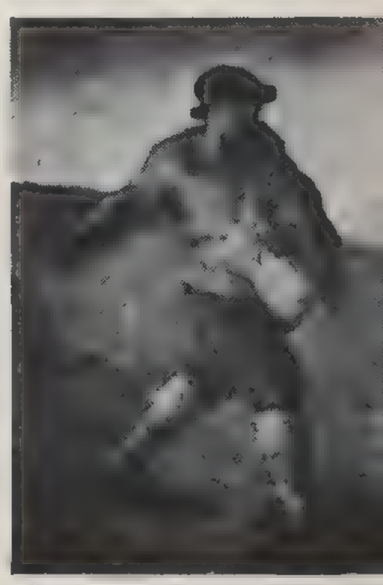

3a


3b


4a


4b


5a


5b

6 *Indicate whether statement is true or false. (Score 5 for each correct answer.)*

1. When artists speak of impasto, they are referring to Italian hors d'oeuvres. True or false?

2. A picture made by pasting bits of paper and other objects together is called a décolletage. True or false?

3. At a recent auction in Paris a painting by Cézanne was sold for approximately $110,000. True or false?

4. A sculpture made of metal parts which move is called a mobile. A similarly constructed sculpture which can not move is called an immobile. True or false?

5. The Prometheus sculpture in Rockefeller Center is by the Swedish sculptor Carl Milles. True or false?

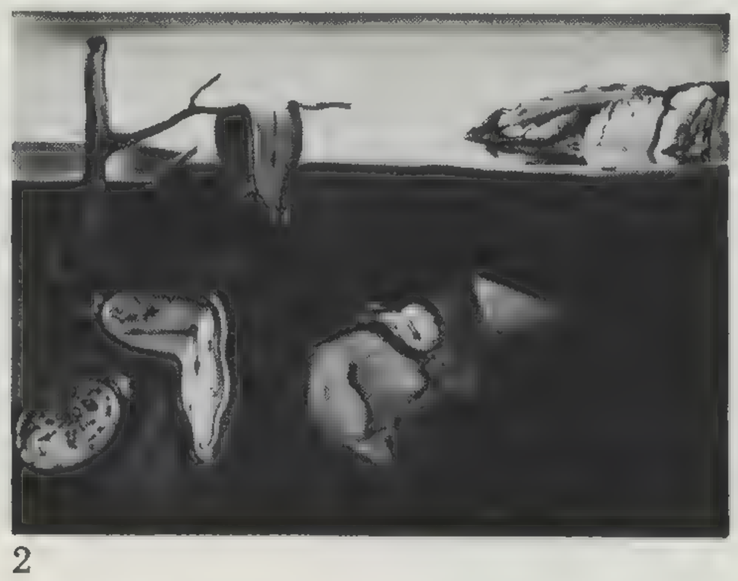
6. Gesso is a promising young painter of the Milan School. True or false?

7. The framework which sculptors use to support their clay figures during construction is called an armillary. True or false?

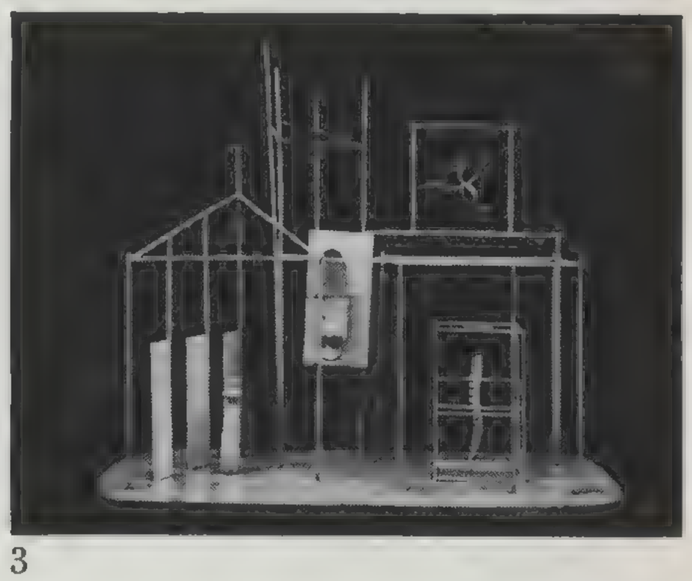
8. Many modern sculptors use an acetylene torch in their work. True or false?



1



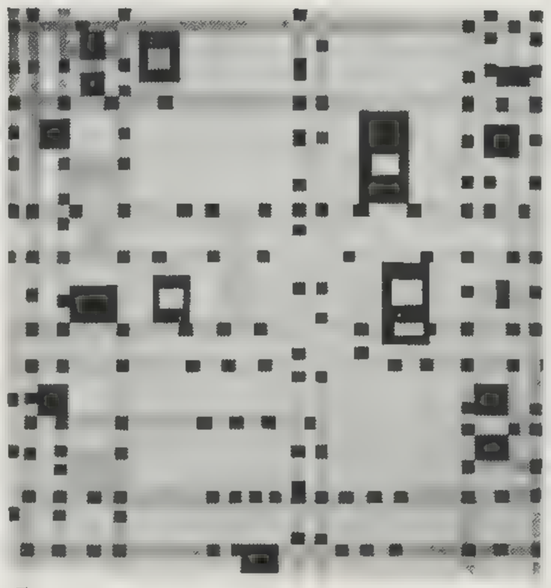
2



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4



5



6



7

7 Match the titles and the pictures. (*Score 5 for each correct answer.*)

THE PERSISTENCE OF MEMORY
THE PALACE AT 4 A.M.
BROADWAY BOOGIE-WOOGIE
MAMA, PAPA IS WOUNDED!

IDIOT DWARF IN A TRANCE
ARRANGEMENT IN GREY AND BLACK
OWH! IN SAN PÃO

ARE YOU THE WOMAN FOR A GREAT AND LASTING LOVE?

You'd better be strictly honest. This test, worked out with a psychiatrist, is full of traps.

Turn to page 55 for the answers.

SCORING: On the basis of these twenty-five questions, give yourself four points for each correct answer. A score of 28 to 52 is about average for educated American women, but not necessarily good: 52 to 76 suggests that with a little soul searching your chances are good; 76 to 100, that you are probably already happy with the love of your life.

1. Can you count up to at least twenty men who have been in love with you?
2. Do you try to vary your personality to suit the man you are with?
3. Do you think the man should *always* make the first move?
4. Do you succeed in seeming mysterious and remote?
5. Are you quite fond of many people?
6. Do you keep up to date on your beau's or husband's business life?
7. Do you enjoy looking after small babies?
8. Have you an ideal of feminine attractiveness, on which you have always modelled your behaviour?
9. Does natural childbirth appeal to you?
10. Are you particularly intrigued by men who are remote and hard to get?
11. Do you enjoy any sports?
12. Do you think you are attractive?
13. Do you believe that mothers of young children should pursue serious careers?
14. Do you like men who seem to need your affection desperately?
15. Are you unusually particular about what men you want to know?
16. When a man is a mediocre dancer, do you find yourself leading him?
17. Are you inclined to trust people in general?
18. Are you constantly preoccupied with your clothes and make-up?
19. Were you a tomboy between the ages of six and twelve?
20. Do you believe in the single standard?
21. Are you enough of a born actress to play glamour girl daily?
22. Are you bored when a man shows that he has fallen for you?
23. Do you think it is always the man's responsibility to support his family?
24. Have you often been disappointed in—fooled by—men with whom you were in love?
25. Have you had many great loves?



The answer to what's cool, what's smart, what could be a summer-long plan for the young, in town or country; black and white. Here and on the two following pages, black and white dresses for Vogue's Young Nillionaire, our heroine who's a whiz at figuring fashion, but hasn't yet broken the stock market (she's working at it). The backgrounds, exciting new wallpaper designs—these also black and white. *Above:* Sheer hemstitched cotton—non-décolleté short evening dress, wrapped with a black satin fascia; buttoned with glitter. By Carlye, about $25, at De Pinna; Frederick & Nelson.

FOR VOGUE'S
YOUNG NILLIONAIRE—

the black and white answers

DIANE AND ALLAN ARBUS







Above: Two on a . . . well, anyway, here's the famous matchbox jacket in black and white, covering its own black dress; both Ameritex spun rayon. By Minx Modes, $23, Saks 34th; Stix, Baer & Fuller. Gloves by Grandoe; bag by Koret. *Right, above:* A white jacket, making a black halter dress city material. (Dress alone: late-day.) By Paul Sachs; Avisco rayon-and-cotton by Burlington. $30, at Hudson's; Joske's. *Right, below:* White piqué coat dress with rhinestone buttons. By Martha Manning, $15, at Stix, Baer & Fuller; Titche-Goettinger. The belt—actually ermine-trimmed, by Circle.



Answers to a young summer: black and white dresses—like those shown on the preceding pages, cool; smart; right for town or country. (About the wallpaper backgrounds—the first seven are La Verne Originals; the last shown, by A. H. Jacob.)
Above: All-day neatness, in a fresh white package: slim dress with its own matchbox jacket. One answer to commuting between city and country, air conditioning, and non-air conditioning. By Doris Dodson, of Mallinson Everglaze rayon-and-acetate suiting; about $20. Oppenheim Collins; The White House. Belt, by Schaffer. Bracelets, by Coro: Bloomingdale's.

Black and white

FOR VOGUE'S YOUNG NILLIONAIRE



DIANE AND ALLAN ARBUS





Above: A starry sort of print, on a late-day sheath of sculptured Everglaze cotton by Lincoln, the bodice rimmed with velvet. By Peg Palmer, $15. Vandervoort's; Stewart Dry Goods. Enamel carryall with a frosting of beads, by Evans. *Right, above:* Tucked white Bates cotton broadcloth; timing set by accessories—here, a velvet belt, beads, for late-day. By Paula Brooks, $30. Vandervoort's; Emery, Bird, Thayer. *Right, below:* White worn for town—with black beads, hat, gloves, shoes. Dress, tucked Pima cotton by Wamsutta; jet buttons. By Tremayne, $55. Milgrim; Stix, Baer & Fuller.

KAREN RADKAI



The half-size dress:

ONE SMART WAY TO SIZE YOURSELF UP

Good question to ask yourself, now that this "Ask Yourself" issue brings it up: are you a half size? More women are than think they are—they think, mistakenly, that the half size is too special for *them* (fine, though, for anyone over ninety years, or three hundred pounds). That's why we took these photographs this way: on young, slender models, to show that the half-size dress can be the smart answer at any age, for any figure that's too small for one standard size and too big for the next. *Above:* A half size—and a wholly smart way to look in the city in the late afternoon. Shirred navy-blue chiffon with grosgrain binding. A Radiant dress, in a Hargro fabric of Avisco rayon, in sizes 14½ to 26½; $40. Lane Bryant; Woodward & Lothrop; R. H. Stearns. Organdie cap: Sally Victor. *Facing page:* A half size—and complete simplicity, becomingness; complete rightness for an easy-going summer day. Grey chambray, with a cardigan cut, rows of faggoting. A Young Viewpoint dress in sizes 12½ to 22½; $25. Altman; Strawbridge & Clothier; I. Magnin. Added: a shiny white belt.







Beautifiers
made in America

We're speaking of the nightdresses, now; white nylon tricot, both of them; both with bodices prettily ruffled. *Left:* Summery white nylon tricot, the bodice ruffled with lace, elasticized lightly across the shoulders (gentle line, permanently arranged). By Carter's, in Du Pont nylon, $15. From Best's; Woodward & Lothrop; J. W. Robinson. *Right:* A new delicacy, this—white nylon tricot with a bertha collar so finely pleated that it froths. By Fischer, in Du Pont nylon, $40. Altman; Woolf Brothers, Sakowitz.

Complexion
imported from France

We're speaking now of a new complexion (being applied at left) that comes, via sealed glass ampoules from the Paris laboratory of Helena Rubinstein. This is Skin Serum, a true blood serum, which holds, suspended in its clear liquid, a perfect balance of proteins and emulsified fats—readily, beneficially used by the skin. Skin Serum (to be opened from a fresh ampoule for each application) is poured into a saucer, then stroked over the face and neck. In one treatment it lubricates, stimulates, and, as the liquid dries, tightens the complexion. The action of the serum is so marked, even on older skins, that it is used only every other night for three weeks—less often, after.

HIMMEL



The summer figure BASED ON WHITE COTTON

These two pages could be the dressing room for every fashion in this issue—bathing suits excepted. This is the place to find the figure (a figure softly neatened, slendered, cooled) for everything—from the blowy silk print on the cover, to the narrow sheath on page 119. Our dressing room is air conditioned—it's cotton.

This page: A figure so pretty, so neat, that it's practically an introductory offer to the woman who's never worn an all-in-one before—it's Warner's famous "Merry Widow," made now for the first time in white cotton. To note: adjustable décolletage; removable garters. $10. At Altman; Hudson's; J. W. Robinson.

Right, above: Garter belt and brassière of eyeleted white cotton. Garter belt, $4. Brassière (can be strapless); $5. Both by Lucille of Hollywood, at Harzfeld's.

Right, centre: Pretty brassière with a figure of its own—of embossed cotton, plus padding. By Hollywood Maxwell, $5, at Altman.

Right, below: An inner ensemble; eyeleted white cotton. Camisole brassière, $6. Cotton girdle with rayon satin and Lastex moulding, $10. By Lily of France, at Lord & Taylor.

Far right: Under a cloud-light new peignoir of black-embroidered white organdie: a pantie girdle by Jantzen of eyeleted cotton and elasticized nylon power net—blue-stitched; $6. Peignoir by John Norman of Fisba organdie; $35. Both, Saks Fifth, New York.

DIANE AND ALLAN ARBUS









Beach quiz, BASED ON Vogue Patterns

COLOUR CLUES: RED AND BROWN

Entrance requirement: a sewing machine or a dressmaker's address—with either, you're halfway to the beach, with the news.

1. What's just about the youngest bathing suit in fashion—and one that's slimming to the hips? Answer: the bloomer suit, news in one of the new printed piqués. Pattern 8004.

2. Bathing suit with a new kind of covering? This, with its own tunic buttoning to just below the hem of little-boy shorts. Fabric idea: use two identical reversed-colour prints. Pattern 7860.

3. Answer to the need for something covered-up for the beach: well-cut long shorts, Pattern 7804. Ditto shirt, Pattern 7963. Try pink and red linen.

4. Beach shirt that's patently a *fashion?* The faraway-neckline pull-over, to make in pink plaid corduroy and wear with red corduroy pants. Pull-over, Vogue Pattern 8009. Pants, Vogue Pattern 7716.



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2

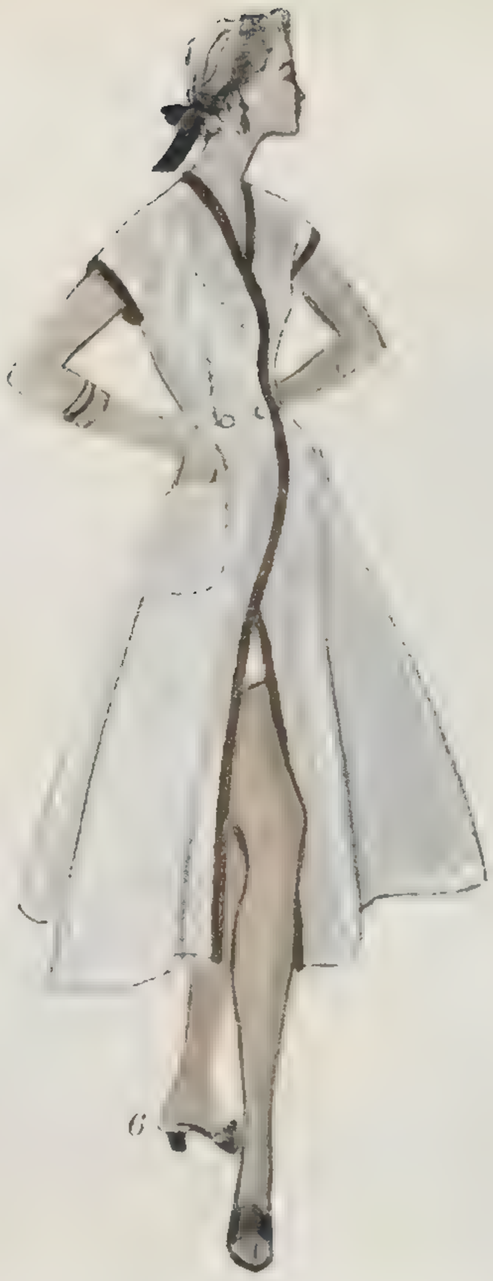


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4



5. Jacket with an urbane air, at home on the beach? The striped blazer, news in brown and white denim, to wear with white shorts (off the beach, it might take a white flannel skirt to lunch). Jacket, Pattern 7903. The shorts, Pattern 7078.



6. How far from the beach might this go? Depends—it's really a wrap-around dress doubling as a beach coat; has enough lap-over to be worn *as* a dress for mornings in the country. We made it in white piqué; marked it with brown. Vogue Pattern 8014.



7. What's the news about the poncho? Only that, lined with terry cloth, it makes a smart new beach coat—we like it in brown plaid denim. Vogue Pattern 8024.

8. Any figures in need of kind treatment? Solution, this princesse-cut bathing suit in the newest colour on the beach: brown linen (white yoke). Vogue Pattern 8023.

For back views, sizes, yardages: page 153.



New ins and outs of summer furniture

HERBERT MATTER



ABOVE: ALL FURNITURE AT NEW DESIGN. STRAW TRAY, GREEN GLASS BOWLS, PLATES, AT MARTIN FREEMAN CO., N. Y. STRAW SHELL-SHAPED BASKET AT LANGBEIN, BROOKLYN. WHITE WINE BY ASTI.

A fresh trick this summer, following the trend to move iron furniture indoors, is to flip the coin and move polished wooden furniture outdoors—if it happens to be marine-grade (means it could go swimming) mahogany and walnut plywood, like that above, designed for Vogue by C. Coggeshall. A demountable black-slate top sits on the fin-based table set for dinner; the plywood chairs (light enough to lift on a finger) are sling-seat comfortable. All are low in scale, and easy to move. Outdoor furniture is indoors in the room shown opposite; the wrought-iron chairs and table, designed by Lee L. Woodard Sons, make the fulcrum for a dining room in black and white—the black table shouldering a white milk-glass top. For details of the silver, Towle's new sterling pattern "Esplanade," see page 153.

ABOVE AND RIGHT: WHITE LENOX CHINA AT ALTMAN. STEUBEN GLASS. RIGHT: LEE L. WOODARD TABLE AND CHAIRS AT ALTMAN. WUNDA WEVE COTTON CARPETING AT W. & J. SLOANE.





LEFT TO RIGHT: FRANCIS X. SHIELDS; H. WHITFIELD CARHART, JUNIOR; ROBERT GRANT III; DWIGHT F. DAVIS

PENN

GOLF TOURNAMENT FOR THE BOYS' CLUB

Sixteen of the country's top golf professionals will team up with amateurs for a one-day pre-tournament tournament before the Palm Beach Round Robin (May 14-17) on the wide flat course at Meadow Brook Club in Westbury, Long Island. The four men above, who obviously know their way around a putting green, are all amateur tournament golfers, all plan to compete at Meadow Brook. (Actually three of their names echo still in sports other than golf. Francis X. Shields is former captain of tennis' U.S. Davis Cup Team; Dwight F. Davis is the son of the Davis Cup donor; Robert Grant has nine times been National Racquets Champion.) For these four men, their major bond and special interest in the Palm Beach Round Robin is The Boys' Club of New York, which will receive (with the Professional Golfers' Association Tournament Fund) the proceeds from the tournament. Mr. Shields, Mr. Carhart, and Mr. Davis are Trustees of The Boys' Club; Mr. Davis flew to England last month with eighteen young boys for a boxing competition with members of The Boys' Club of London. All four men actually spend much of their time with some of The Boys' Club's six thousand underprivileged boys, aged six to eighteen. The working principle: "All boys are good. A bad boy is a good boy who does the wrong thing at the right time and place."

WEEK-END WARDROBE THAT WASHES LIKE COTTON



1

And that's unsurprising—because most of these clothes are of cotton, and those that aren't can also spend their lives just as effectively between the week-end bag and the laundry bag. This "washableness" is a new trend in men's wear—largely due to new weaves of fabrics. On these pages: week-end clothes (coordinated so that they mix well among themselves) made of cloth firm enough to tailor, resilient enough to come out of the laundry nothing but cleaner, with enough surface importance to come in off the tennis courts . . . and the price is right. More about the new trends in men's wear in a special section of the May 15 issue of Vogue.

1. Sports jacket—a three-button model—faded-blue cotton Panama cloth (M. W. Thomas), $23. Walking shorts of the same cloth with elasticized inserts at the waistband and deep front pleats, $9. Also in charcoal-grey.
2. The overall jacket with side vents, bar tack reinforcements, and half a dozen uses, $7. Slacks, with a faint resemblance to jeans, $6. Both, of Dan River charcoal-brown cotton madras.
3. Checkered shirt (black and white and red) of cotton ratiné, $6. Bermuda shorts—no shirring across the front or the back, but two deep pleats in front—of slubbed yellow Ameritex acetate rayon-and-silk, $8.
4. Button-front sports shirt, with two buttoned patch pockets, of corn-coloured rayon madras, $5. The slacks, unshirred, with deep front pleats, of blue cotton cord by Wellington Sears, $7.

All the clothes on this page, by White Stag. At Altman; Filene's; Raleigh Haberdashers. Accessories, Altman. Background, Sands Point Bath Club.



2



3

HONEYMAN



4

One last question in Vogue's "Ask Yourself" issue:

DO YOU REALLY WANT TO BE BEAUTIFUL?

1 Do you take off your reading glasses when an attractive man enters the room?

Answer: Go right ahead. Just make sure you've got your mascara on.

2 Do you believe that most scales are just a *few* pounds off?

Answer: Turn back to April 15 Vogue; see the "Handbook of Diets"; and get your scales adjusted, once and for all.

3 Do you hesitate to commit yourself, when filling out an application, as to whether you are blond, brunet, auburn, or grey?

Answer: We believe the Bureau of Motor Vehicles ought to allow this question to be filled in with pencil—for constant erasure and change.

4 When you go to a hairdresser for "something really new," do you tell him how to cut and set your hair, so you leave the salon looking pretty much the way you always have?

Answer: Do you tell Dior how to design? Find yourself a good hairdresser—and give over.

5 Have you a tendency to buy *any* hat—as long as it has a veil?

Answer: Veils are flatterers, true. But a rich emollient cream, used each night, is a stauncher friend by day.

6 Would you wear any of the following to a party:

a. False eyelashes?

b. Your hair gilded or silvered with metal paint?

c. Sequins on your eyelids?

Answer: No? And you haven't shucked your Annette Kellerman yet either?

7 Do *all* your perfumes have flower names?

Answer: Who doesn't like flowers? But take an occasional dare with, for instance, "Tabu," "Shocking," "L'Heure Bleue," "My Love"—or a "Gigolo."

8 Who said: "Beauty draws us by a single hair. . . ."

Answer: Pope. But this just proves you read. Read any new cosmetic labels, lately?

9 In the last month, have you spent as much time trying out new make-ups as you have spent trying on new hats?

Answer: Rush to the nearest cosmetics department—and get sold.

10 Can you wear a sleeveless dress?

Answer: Calories again—maybe you need more or less. And be thankful all your summer days for the good Swedish masseuse.

AMAZING "FACE LIFT" FOR BEAUTY





LIFT—you can enjoy the thrill of a "face lift"



FIRM—your contour is firmed, you look younger

INVISIBLE BEAUTY STRAP

gives up-lift to your spirit—you look years younger



TIGHTEN—your skin is tightened and more beautiful

The newest way to look years younger is to use this new amazing "face lift" cosmetic under make-up. You simply massage it onto your face. You see, you feel the instant action. You have an up-lift in your spirit because you look younger, more beautiful. People will wonder what secret you have found.

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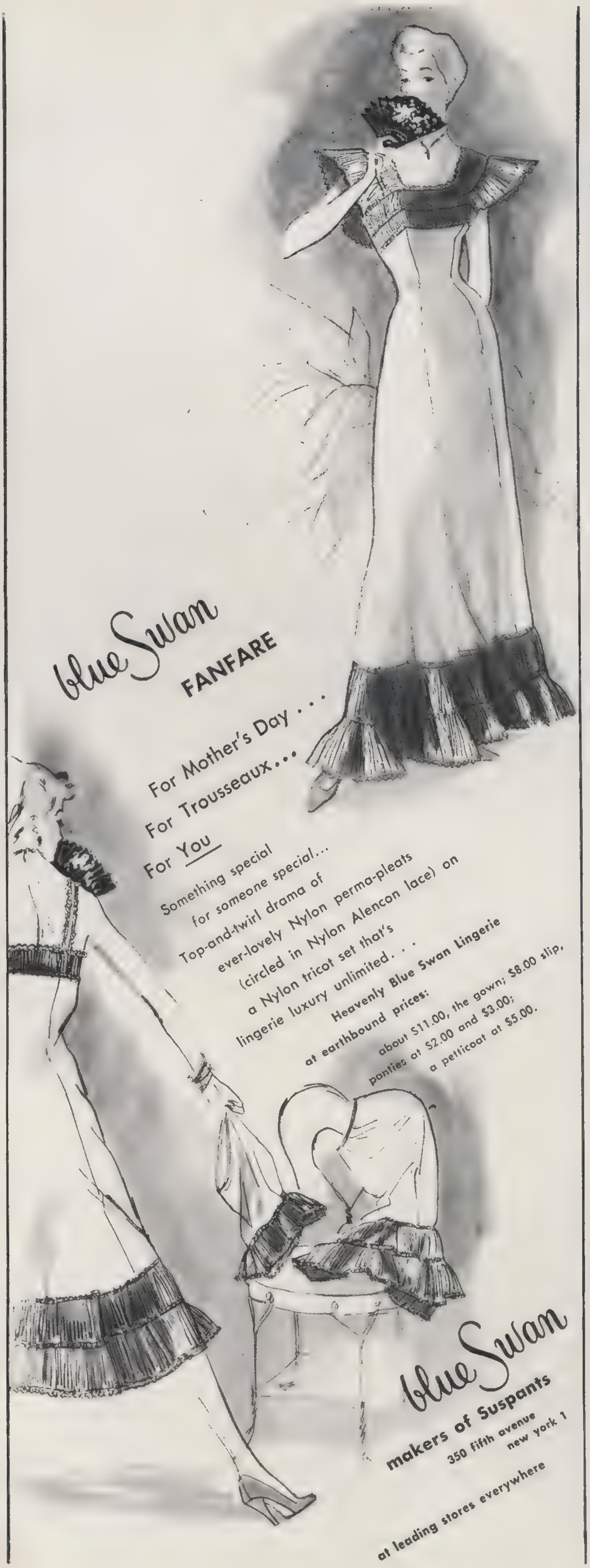


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NEW ECONOMY DOUBLE-SIZE $8.50*

Frances Denney

FRANCES DENNEY preparations are sold in the cosmetic department of fine stores, or write FRANCES DENNEY, Philadelphia.

*plus tax



TEST WHAT MAKES YOU LAUGH

(Continued from pages 104-105)

Here are the answers to the questions on pages 104-105, numbered by cartoon and titled by their appropriate psychological area. All quotations are from *The Inside Story* (Knopf).

1. DENIAL

a. Ugliness and unattractiveness most certainly need not go together. Often the most attractive woman in the room is the one who started out with the least raw material; by the very effort to make up for Nature's unfair skimping, her personality has blossomed and developed.

b. Most probable yes reaction. We all, at times, refuse to admit things which interfere with our own picture of ourselves. This is an unconscious defense called *denial.* It serves to protect us from anxiety, and in mild form does no harm.

> "Our insistence on believing the best about ourselves often spreads to include our children, and when someone gives us or them a compliment that we really know to be unrealistic, we go right ahead and believe it anyway."

In an extreme case,

> "a mental patient may so strongly deny his own imperfections that he ends up convinced that everyone is out of step but himself and that, for example, in a job at which he fails there must have been a conspiracy against him."

c. In America, feminine outward beauty has become extremely rewarding; most American males and females think that American women are the most beautiful in the world. At times, however, our stressing of beauty has a bad effect on a healthy way of living, both physically and psychologically.

2. DEPENDENCE

a. Most Americans get angry if they're kept waiting a long time; in some other parts of the world promptness is considered of little importance.

b. Most probable yes reaction. Everyone unconsciously, if not consciously, sometimes yearns to be cherished and taken care of, as if by a mother. This yearning psychiatrists call *dependence;* they believe it stems, in part at least, from the human being's unique helplessness at birth.

> "Many experts believe . . . that nothing in later life, except possibly some combat experiences, compares with the baby's desperation when he first feels hunger or cold or loneliness . . . and the baby's bliss in at last being fed and held and cherished perhaps stays with us all, at least in deepest memory, throughout our lives."

Such yearning for dependence is considered by Americans to be unmanly; as a result little boys are discouraged from showing it or even admitting it, and may grow up not even recognizing what they feel.

c. A few rules, having to do with preserving life, need to be enforced from childhood on. Complete freedom puts too much stress on children because it leaves all responsibility to them, which they ordinarily don't enjoy; it makes them anxious. Children should be taught to adopt rules which make sense, which they can understand.

3. AGGRESSION

a. No, there's no reason why parents should frequently bring gifts to children. Most of all, children need love. Actually, spoiling or indulging in many cases, as psychiatrists discover, is really not love. There may be certain situations where a gift is highly indicated, for instance, when a new baby arrives, on the birthday of another child who is a rival, et cetera.

b. Most probable yes reaction. Everyone unconsciously, if not consciously, sometimes feels hostile toward his own parents. It is a part of what psychiatrists call *aggression.* Our aggressive feelings are aroused when someone frustrates us—and parents are forced sometimes to frustrate their children. Yet parents are the very people whom a child loves best and on whose love he or she is vitally dependent.

> "This sets up one of the first big conflicts within the child, who can neither face losing the love of his parent nor yet fully control his almost-reflex kicking and biting when faced with an obstacle. Furthermore, when he is punished by his parent, he naturally feels resentment bordering on hatred. Yet how can he be hating the very person he loves? So unbearable is this kind of conflict to the unformed personality of the small child that he represses it."

Such repressed conflicts remain inaccessible to our conscious reasoning; indeed we may never even know they exist in us unless some event in later life stirs them up.

c. We are far more tolerant today toward what our grandparents, or even our parents, called impertinence. Experts today believe that children should be allowed to *speak* out (in privacy) what they feel, even though they shouldn't always be allowed to *act* it out.

4. DREAMS

a. Dreams, as Freud said, are "the royal road to the unconscious." What we dream may not reflect what is going to happen in reality, but it often reflects, in distorted form, what we *wish* would happen.

b. Anyone we love and whose love we crave can scare us, since we deeply fear withdrawal of this love.

c. Most probable yes reaction. One of Freud's greatest discoveries was

(Continued on page 146)



HARRY BERTHOLD
of Berthold Coiffeur, 61 West 55th Street, New York, styled this flatteringly lovely coiffure . . . correct for the many occasions and varied activities of today's modern woman.

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LENOX CHINA

AMERICA'S WORLD-FAMOUS FINE CHINA

TEST WHAT MAKES YOU LAUGH

(Continued from page 144)

that our conscience operates unconsciously as well as consciously, by night as well as by day. It never rests. By day it tends to keep us doing what we were taught was right to do; if we step off the straight and narrow, it punishes us by way of its dread weapon anxiety (whether conscious or unconscious). By night it tends to guard our sleep by ramming back into deeper unconsciousness those basic urges and feelings which would alarm or excite us to the point of waking us up—or it may cause these basic urges and feelings to dress up in symbolic disguises before appearing in our dreams.

5. ANXIETY

a. Most probable yes reaction. Overpowering anxiety is likely to be a symptom of mental illness if there is nothing in reality to account for it. With bombs bursting overhead, overpowering anxiety is the most normal reaction one could have. If, on the other hand, we are living in comparative security, and we still are tortured by nameless fears, night and day, we may need professional help. Our unconscious conscience may be trying too rigidly to hold down one of our basic urges such as *dependence*, *aggression*, or *love* and *sex*. Or some old conflicts, long repressed (or forgotten to the point where it had been forgotten that they had been forgotten), have been stirred up by recent events and are causing considerable unconscious tension. Certainly anxiety is one of the most painful things in the world to experience; courage has been defined as "the ability to bear anxiety." And if any of us are troubled by it to the point where we can not work or play or enjoy the company of our loved ones, it would make sense to ask for help.

b. When we meet a psychiatrist for the first time, our tendency is to worry that he can see right through us. He can't. If we see a lot of him, over a period of time, it is true that he will get to know us perhaps better than we know ourselves.

c. The current interest in psychiatry will not die as long as psychiatry continues to discover things about human emotions which can be scientifically verified.

6. DESIRABILITY

a. A woman may dress for other women—but this may indirectly contain a compliment to the man in her life. If the small details of a woman's dress (which the man himself may not perceive) are handled to perfection, it may be an unconscious trumpet-call of power from that woman to other women, conveying the idea: "Look what a man I've got (or will get), since nothing is good enough for him but the best."

b. Most probable yes reaction. Every person worries unconsciously, if not consciously, about whether he or she is desirable to the opposite sex. Freud discovered

> "the chief trouble of the male to be doubts about his masculine prowess and the chief trouble of the female to be concern over her feminine desirability. There is considerable question as to whether this difference between men and women is biologically or culturally based. But there is little question that the rôle of the woman is to be responsive and of the man to be assertive; if the woman is too directly assertive, she may accomplish less than nothing, while if she is desirable and encouraging, she may indirectly accomplish everything. For this reason, admiring oneself (narcissism), although frowned on in men, is encouraged in women." (Freud noted our society's curious indulgence of narcissism if practised by women or children or cats.)

c. Most probably men do not pay enough attention to how a woman looks. (It's also possible that women pay too little to men's looks.)

7. LOVE AND SEX

a. Most probable yes reaction. We may consider ourselves monogamous, but nobody is completely so. What the psychiatrists call the urge of *love* and *sex*, like the other basic urges of *dependence* and *aggression*, is too tremendous and pervasive to be unconsciously all channelled toward one person.

> "An urge as potent and essential to the survival of mankind as the sexual one could hardly be expected to turn on (and off) like a lamp."

Dr. Kinsey has shown how much greater the variety of sexual behaviour is than we ever expected. Actually psychoanalysis shows the same thing in fewer cases but in a different way. From all this psychiatrists learn to be extremely tolerant.

b. A Moslem gentleman who marries the four wives allowed him in the Koran is simply doing what is expected of him; an American lady who takes on six husbands is not. When people repeatedly flout rules, to which most other people in their culture find no trouble in conforming, they may well be inwardly disturbed.

c. Almost nothing seems to be too sacred to be joked about. The only subject the authors of *The Inside Story* could not find a cartoon to cover was bereavement in old age.

NOTE: If you answered "yes" to questions 1b, 2b, 3b, 4c, 5a, 6b, 7a, congratulations! Although some of these reactions may seem undignified, they're human and you're the wiser for recognizing them in yourself. Go right on laughing.

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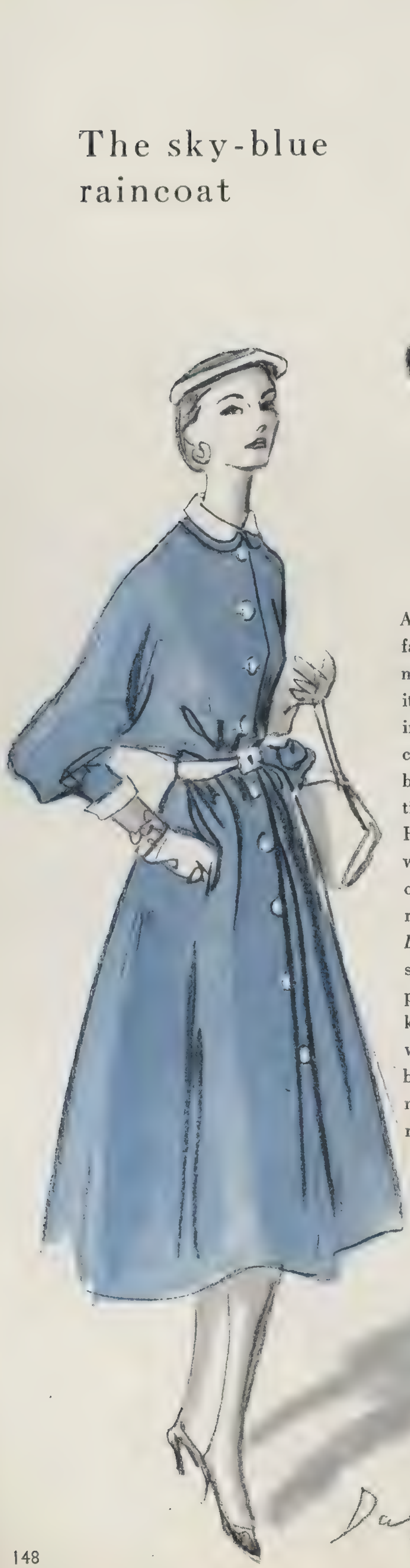
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The sky-blue raincoat





A coat with so much in its favour it could fill a need in almost any woman's wardrobe—it has the smartness of belonging to the new race of summer coats; the prettiness of pale-blue silk; the unexpected practicality of being a raincoat. Here, two ways it might be worn: *right*, with a shower cap of white piqué (forecast says rain); an ascot; an umbrella. *Left*, worn as a *dress* for a sunny day with its detachable piqué collar and cuffs; a white kidskin belt; a pale-blue and white straw sailor. By Sherbrooke; $45, at Altman; Kaufmann's; L. S. Ayres; I. Magnin. Madcaps hats, at Altman.

WHAT DO YOU KNOW ABOUT ART?

Answers to quiz on pages 122-124

1

1. Cézanne "Madame Cézanne in the Conservatory." (Collection Mr. Stephen C. Clark)
2. Rouault "L'Acrobate." (Perls Galleries)
3. Léger "Three Women *(Le Grand Déjeuner)*." (Museum of Modern Art)
4. Picasso "Seated Woman." (Museum of Modern Art)
5. Grant Wood "Daughters of Revolution." (Edward G. Robinson Collection)
6. Van Gogh "L'Arlésienne." (Lewisohn Collection, Metropolitan Museum)

2

1. Samuel H. Kress.
2. Andrew Mellon.
3. Albert C. Barnes.
4. Mrs. David Levy (the former Adele Rosenwald, whose father was president of Sears, Roebuck).
5. Benjamin Altman.
6. Mr. and Mrs. Ira Haupt (Mrs. Haupt is the former Enid Annenberg, whose father owned *The Racing Form* and other leading racing publications, and *The Philadelphia Inquirer*).
7. a. Sam Lewisohn.
   b. Solomon R. Guggenheim.
8. Alfred Fiske Pillsbury.
9. Joe and Emily Lowe.
10. a. William Randolph Hearst.
    b. Joseph Pulitzer, junior.
    c. William Rockhill Nelson.
11. S. S. White.
12. The Rockefellers.
13. Henry C. Frick.

3



1. GABRIELLE RENOIR



2. JANE AVRIL TOULOUSE-LAUTREC



3. DORA MAAR PICASSO

4

1. "I'm Gonna GOUACHE that Man Right Outa my Hair"
2. "Oh, Say KUNIYOSHI"
3. "The MARIN Kind"
4. "HOPPER-long Cassidy"
5. "You're BRAQUE-ing my Heart
6. "Oh, Dear, What Can the MATTA Be?"
7. "The Seven Year ETCH"
8. "UTRILLO Me"
9. "SHAHN On, Harvest Moon"
10. "NOGUCHI'll Come of This"

5

1. a. Raymond Duchamp-Villon "The Horse." (Museum of Modern Art)
   b. Jacques Villon "Portrait."
   c. Marcel Duchamp "The Artist's Father." (Collection Walter C. Arensberg)
2. a. Peter Blume "The Eternal City." (Museum of Modern Art)
   b. Hyman Bloom "Older Jew with Torah." (Collection George Brewster)
3. a. Jean Louis Meissonnier "The Smoker."
   b. Alfred Manessier "Pour la Fête du Christ Roi." (Matisse Gallery)
4. a. Dubuffet "Tête au Teint du Sucre." (Collection Mr. and Mrs. Ralph F. Colin)
   b. Buffet "The Chair." (Kleeman Galleries)
5. a. Millais "Christ in the House of His Parents." (Tate Gallery)
   b. Millet "The Sower." (Provident Trust Company)

6

1. False. Impasto refers to the laying on of pigment thickly.
2. False. It is called a "collage."
3. True. A Cézanne "Still-life" sold for this price at the Cognacq sale.
4. False. It is called a "stabile." Both terms were originally used by Alexander Calder.
5. False. It is by Paul Manship.
6. False. Gesso is a prepared plaster or plaster-like surface for painting.
7. False. It is called an "armature."
8. True. Many modern sculptors construct work by welding steel, bronze, copper.

7

1. "Arrangement in Black and White," by Whistler. (Louvre)
2. "The Persistence of Memory," by Dali. (Museum of Modern Art)
3. "The Palace at 4 A.M.," by Alberto Giacometti. (Museum of Modern Art)
4. "Idiot Dwarf in a Trance," by Paul Klee.
5. "Broadway Boogie-Woogie," by Piet Mondrian. (Museum of Modern Art)
6. "Owh! in San Pão," by Stuart Davis.
7. "Mama, Papa Is Wounded!" by Yves Tanguy. (Museum of Modern Art)





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The summer figure, continued



1

1. Brassière and slip in one—a neatening (and therefore cooling) approach to summer lingerie. This one, which comes from a brassière maker, is of white nylon tricot; has excellent stitched-cup construction. By Peter Pan, $11, at Macy's.
2. Influenced by prettiness when buying a girdle? Consider this: the lightest bit of eyeleted white cotton; blue satin ribbon and rayon satin. Woven with Lastex. $6. Halter brassière—practically backless, it tapers to a narrow band at the sides. $2. By Flexees, at Arnold Constable.
3. Nylon lace pantie girdle with a panel of embroidered marquisette; $13.50. Shown with it, a nylon marquisette brassière; $3.50. Munsingwear, both. At Powers, Minneapolis.



2



3

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your natural color,
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blend in unwanted gray.

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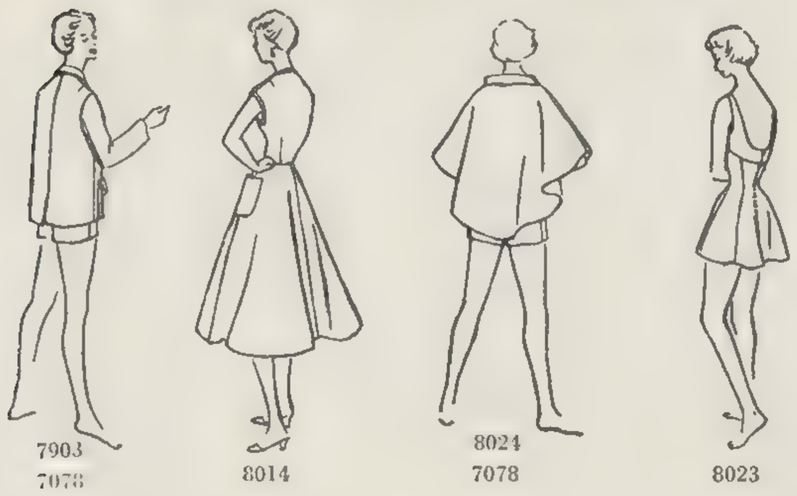
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Vogue Patterns

(Other views of Patterns shown on pages 136-137)



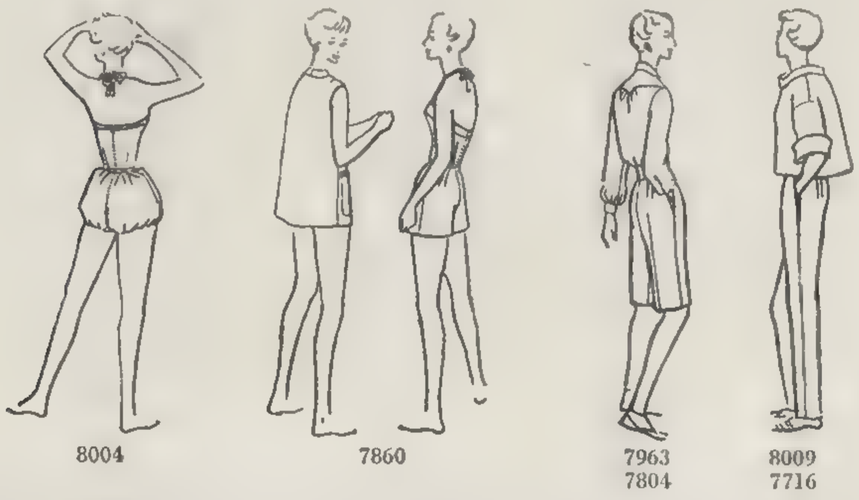
7903
7078

8014

8024
7078

8023

Vogue Pattern No. 7903, blazer. Sizes 12 to 18 (30 to 36). For 16 (34), 2⅞ yds. 35" fabric. The price, 50 cents. *Pattern 7078,* "Easy-to-Make." Shorts, waist sizes 22 to 32. For 28, 1⅜ yds. 35" fabric. 50 cents. *Pattern 8014,* "Easy-to-Make." Wrap-around dress. Sizes 12 to 20 (30 to 38), 40, 42. For 16 (34), 4⅛ yds. 35" fabric. 60 cents. *Pattern 8024,* "Easy-to-Make." Poncho; one size. 2¼ yds. 35" fabric. 50 cents. *Pattern 8023,* bathing suit. Sizes 14 to 20 (32 to 38), 40, 42, 44. For 16 (34), 1½ yds. 35" fabric; yoke, ⅞ yd. 60 cents.



8004

7860

7963
7804

8009
7716

Pattern 8004, "Easy-to-Make." Bathing suit, sizes 12 to 18 (30 to 36). For 16 (34), 1⅞ yds. 35" fabric. 60 cents. *Pattern 7860,* bathing suit and tunic. Sizes 12 to 18 (30 to 36). For size 16 (34), 4⅛ yds. 35" fabric. 75 cents. *Pattern 7963,* shirt. Sizes 12 to 20 (30 to 38), 40, 42. For size 16 (34), 2⅜ yds. 35" fabric. 50 cents. *Pattern 7804,* shorts. Waist sizes 24 to 32. For size 28, 1¾ yds. 35" fabric. 50 cents. *Pattern 8009,* "Easy-to-Make." Pullover, sizes 12 to 20 (30 to 38). For size 16 (34), 2½ yds. 35" fabric. 50 cents. *Pattern 7716,* pants. Waist sizes 24 to 32. For 28, 2⅝ yds. 35" fabric. 50 cents.

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New silver
in a rococo frame

Here is a close look at Towle's "Esplanade," the new sterling silver pattern photographed in action on pages 138-139. A piece of love-and-sense designing, it looks pretty and, with its smooth heart and rococo framing, falls into almost any style of decorating between now and the Renaissance. A six-piece luncheon place setting is $37.50, tax included, at Georg Jensen.

MAZZURCO

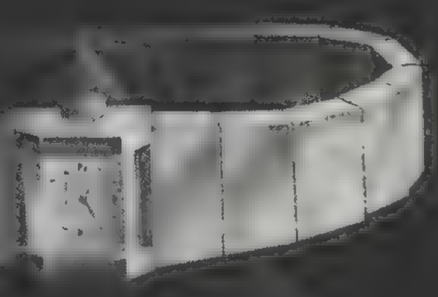
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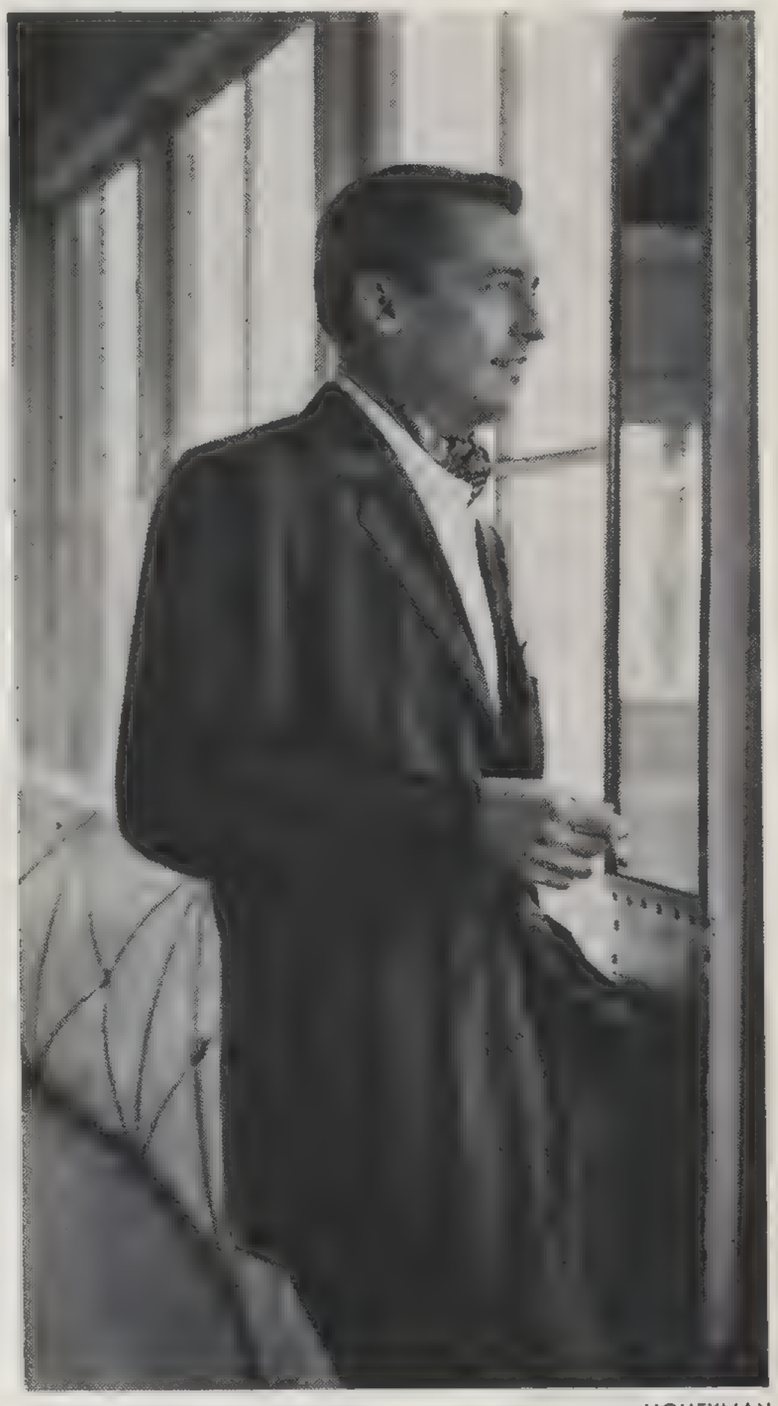
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Tip sheet for men

THE STRIPED COTTON BLAZER

(*Continued from page 141*)



HONEYMAN

Could be a part of a week-end wardrobe based on the new well-tailored cottons for men; this striped cotton blazer with a firmly-woven texture that won't "melt" out; the cut of a serious sports jacket (which it is). In brilliant blue and black stripes, this is meant to be worn in the country with just about any pair from a man's collection of slacks—for instance, grey flannels; white linen; charcoal grey linen; yellow linen. By White Stag, of an M. W. Thomas cotton called Panama cloth; $40 at De Pinna.

Discoveries in beauty



Seen on the cover of this issue, a complexion fresh as spring itself, fresh as a rose. A wonderful cultivator: a formula from the laboratory of Frances Denney—the new cream, Viva. This cream seems to freshen a wilted complexion, to ease away fine lines etched in by dryness, to give the skin a radiance fit for May. The care is simple: Viva smoothed on the skin and left there for only thirty minutes makes its benefits beautifully apparent. In its golden package at Altman.



News from Houbigant: Liquid Cream Deodorant scented with their famous fragrance, Chantilly. A pink, creamy anti-perspirant, this offers a maximum of assurance, gentlest treatment for sensitive skin. Bloomingdale's.

Lenthéric's Red Lilac, a beautiful colour, a beautiful fragrance. Shown here in three forms: a deeply-scented Bouquet, a perfume in cream sachet form, and an intense pink lipstick. All, at Lord & Taylor.



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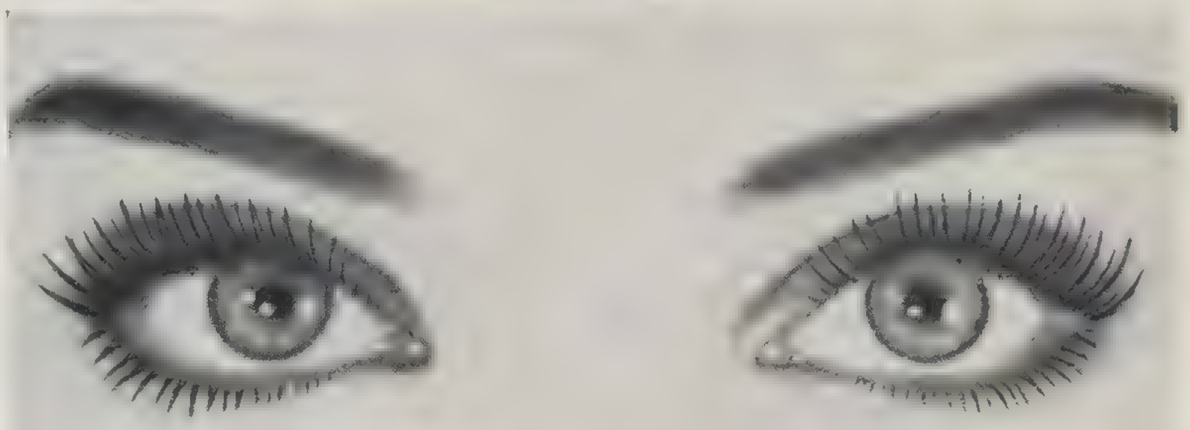
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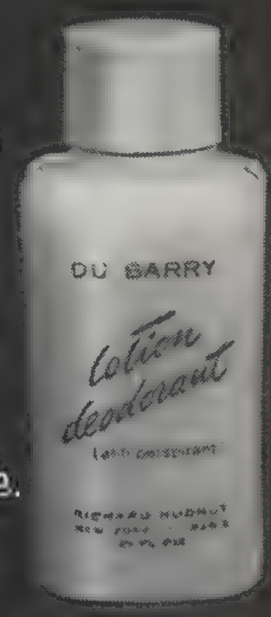
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by Richard Hudnut of Fifth Avenue

1



2



Cotton to sleep in

Makes sense: to choose summer nightdresses in one of the coolest, prettiest, freshest-laundering fabrics known—that's why these are here; why they're cotton.

1. A dress-length nightdress of white cotton plissé (brand of cotton that needs no ironing). Nice decoration: the nylon lace inserts; blue satin waist-ribbon. By Kickernick, $9, at Best's.

2. Puff-sleeved nightdress of sheer white cotton batiste; bodice and sleeves scalloped with bright red embroidery. By Artemis, $4, at McCreery's.

3. Delicious new idea—cool pink and white plaid, for a nightdress. This, of cotton plissé; designed by Anne Fogarty. In junior sizes; $13, at Lord & Taylor.

4. White cotton plissé, pink around the edges (satin shoulder ribbons; the embroidery on bodice and flounced skirt). By Rhythm, $6, at Lord & Taylor.

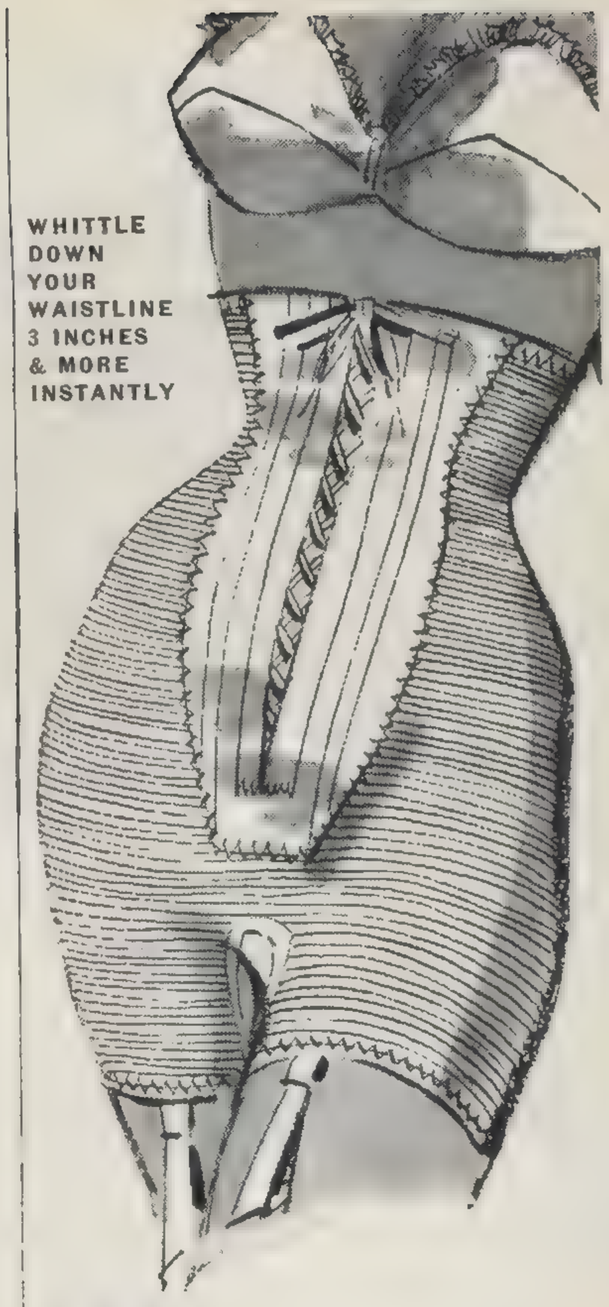
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4



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These pages tell you where you can buy the merchandise advertised in this issue by the manufacturers listed below. Take the key letter which appears opposite the manufacturer's name, then look up the stores listed in your state and city. Whenever the manufacturer's key letter appears, the store carries his merchandise. We'd like to list all stores, but space does not permit. So if no store is given, write directly to the advertiser to learn where his merchandise can be purchased.

*Asterisk denotes stores that sell Vogue Patterns.

Page	Advertiser	Key Letter
2	Larry Aldrich	O
6	A. H. Rogers & Co.	J
10	DuPont (Pierre Balmain)	Q
11	DuPont (Elfreda Fox)	R
12	Kid Leather Guild	CC
13	Adelaar Bros., Inc.	P
15	American Enka Corp.	B
19	Sportsmaker	Y
20	Henry Rosenfeld	AA
27	Cole of California	BB
29	L'Aiglon Apparel, Inc.	G
30	Straus, Royer & Strass	L
32	Carolyn Schnurer Inc.	T
33	Arthur Beir & Co.	U
34	Joseph Bancroft & Sons Co.	V
35	Joseph Bancroft & Sons Co.	W
36	Peter Pan Lingerie	X
37	Dan River Mills	M
38	The William Carter Co.	N
39	American Viscose Corp.	D
41	Rite-Form Corset Co.	Z
42	Ingber and Co.	S
43	Gotham Hosiery Co.	K
45	Eisenberg & Sons	A
46	Weil-Kalter Mfg. Co.	F
47	Artcraft Mills, Inc.	I
48	Exquisite Form Brassieres	H
49	Holeproof Hosiery Co.	E
52	Vassar Company	C

ALABAMA

BIRMINGHAM J. Blach & Sons Q, R
Burger-Phillips* C, E, S
Kessler's D, E, K
Loveman, Joseph & Loeb* A, E, H, K, O, AA
Odum, Bowers & White P
Louis Pizitz Dry Goods Co.* K
MOBILE C. J. Gayfer & Co.* F, N
L. Hammel Dry Goods Co.* A, H, O, AA
Kayser's C, R
Raphael's L
MONTGOMERY Bon Marche K, S, AA
John Danzieger L
Al Levy's K, R, S, T, U, V, W
Montgomery Fair* F
A. Nachman* K, O
Nachman & Meertief A, C, D, G, H, L

ARIZONA

GLOBE Lucille's E, L, AA
PHOENIX Gioia M
Goldwater's* A, C, D, L, O, P, R, S, T, U, V, W, AA
Korricks'* E, F, I
Walter Switzer Inc. CC
TUCSON Levy's C, O
Albert Steinfeld & Co.* A, C, D, L, R, S, AA
Jacome's P
Ramada T, U, V, W
College Shop Y

ARKANSAS

FORT SMITH Tilles Inc. K, AA
Boston Store Dry Goods Co.* A, C, K, L
LITTLE ROCK The Gus Blass Co.* E
The M. M. Cohn Co.* C, D, L, P, Q, R, T, U, V, W, Y
Pfeifer's of Arkansas* A, E, K, S, AA

CALIFORNIA

BAKERSFIELD Weill D, E, F, H
Malcolm Brock Co.* A, C, E, I, R, S, AA
Harry Coffee T, U, V, W
BERKELEY Roos Bros. P, AA
J. F. Hink & Son* C, E, F, L, N, S, BB
BEVERLY HILLS Saks Fifth Avenue B, C, Q, Y
I. Magnin & Co. C, D, K, O, Q, R, S, T, U, V, W, AA
Robinson's Beverly Hills* C, E, J, K, P
CORONADO Town & Country Shop D, L, S, AA
FRESNO Bruckner L, O, Q, R, Y
Cooper* A, C, E, H, S
E. Gottschalk & Co.* C, D, E, F, S, BB
Rodder's Mademoiselle E, F, AA
Roos Bros. P, S
Cahn's T, U, V, W
GLENDALE Webb & Co.* C, F, G, S, AA
KENTFIELD Ross Valley Shop T, U, V, W
LONG BEACH Bobby Sportswear AA
Buffum's* A, C, D, G, H, R, S
Knit Togs P
LOS ANGELES Broadway Crenshaw* C, F, BB
Broadway Dept. Store* C, E, F, H, K, X, BB
Broadway Hollywood* C, F, BB
Broadway Westchester* C, F, BB
Bullock* C, E, F, G, H, L
Bullock's Wilshire C, E, G, H, S, BB, CC
Bullock's Westwood CC
I. Magnin & Co. C, D, H, K, M, O, Q, R, S, T, U, V, W
The May Co.* C, E, H, I, S, X, Y
J. W. Robinson* A, C, E, H, J, K, N, P, AA, BB
Silverwood E
MODESTO Lee's A, K, O, P, AA
OAKLAND Gray Shop K
The H. C. Capwell Co.* C, E, F, H, I, L, S, AA
I. Magnin & Co. C, D, K, O, Q, R, S, T, U, V, W
Jos. Magnin-Lindberg's E, S
Roos Bros. P
PASADENA Broadway* C, F, P, AA, BB
Bullock's Pasadena* C, G, H, K, Y, BB
I. Magnin & Co. C, D, K, M, O, Q, R, S, T, U, V, W
T. W. Mather* C, E, BB
Nash's* C, E, F, I
Helen Smith A
SACRAMENTO Bon Marche C, O, R, T, U, V, W, BB
Jos. Magnin C, D, E, F, S
Roos Bros. P, S, AA
Weinstock, Lubin & Co.* C, G, L, S
SAN BERNARDINO The Harris Company* A, C, D, F, K, L, S, AA
SAN DIEGO Hafter R
The Marston Co.* A, C, D, F, G, H, L, O, P, S, AA, BB
SAN FRANCISCO The Emporium* C, E, F, H, K
City of Paris D. G. Co.* A, C, E, G, H, K, N, S, BB
H. Liebes & Co. I, K, S
Livingston Bros. E, S, AA
Macy's San Francisco* A, C, E, H, N, S
I. Magnin & Co. C, D, K, M, O, Q, R, S, T, U, V, W
Jos. Magnin C, E, F, K, S
Ransohoff's B, C, K, CC
Roos Bros. E, K, P, S
The White House* C, E, H, K, L, N, S
Saks Fifth Avenue Q, Y
SAN JOSE Blum C, F, O
L. Hart & Son Co.* D, R, S, T, U, V, W, AA
Roos Bros. P
SANTA BARBARA I. Magnin & Co. C, D, K, M, O, Q, R, S, T, U, V, W, AA
Penninger S
Lou Rose L, BB
STOCKTON The Brown House C, Y
Smith & Lang* N
Katten & Marengo A, D, E, F, P, S, T, U, V, W, AA
The Wonder C, BB

COLORADO

COLORADO SPRINGS Kaufman C
Daniels & Fisher Stores* A, C, E, M, O, P, S, AA
Montaldo D, R, Y
DENVER Gano-Downs C, K, L, S
Daniels & Fisher Stores* A, C, G, K, M, N, O, P
The May Company* C, K, S
Montaldo L, K, Q, R, Y
Neusteter C, K, S, AA
Denver D. G. Co.* C, E, H, L, S, Z
PUEBLO Crews-Beggs Dry Goods* C, I, AA
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CONNECTICUT

BRIDGEPORT The Howland Dry Goods Co. H
The D. M. Read Co.* C, E, P, S, AA
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HARTFORD Brown-Thomson H
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A. Steiger Z
Lord and Taylor Y
NEW BRITAIN Davidson & Leventhal* AA
NEW HAVEN Hamilton & Co. C, D, E, G, K, L, O, AA
Ann Allen R
The Edward Malley Co.* C, P
Edward Caso Y
STAMFORD The French Shop O, Q, R
Donna Henry D, P, T, U, V, W
Mantell & Martin E
C. O. Miller Co. E, K, P, AA
WATERBURY Forester, Inc. D
Howland-Hughes Co. E, AA
Miller & Peck Co. E
Musler-Liebeskind P

DELAWARE

WILMINGTON Crosby & Hill* E
Bird-Speakman, Inc. D, Q, R, Y
Braunstein's C, I, K, S, AA

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Raleigh Haberdasher A, E, I, S, Y
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French Novelty Shop N
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Stevensons L
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TAMPA O. Falk's Dept. Store S
Maas Brothers* A, C, D, F, G, H, L, P, S, X, AA
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Norman's N

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SHREVEPORT The Fashion D, R, AA
Goldring O
Hearne Dry Goods Co.* L
Rubenstein Bros.* C, F, G

MAINE

PORTLAND Grant Knowles K
J. E. Palmer Co. A, C, E
Porteous, Mitchell & Braun Co.* G, K, L, P, R, AA

MARYLAND

BALTIMORE The Hub Z
Hochschild, Kohn & Co.* C, E, G, K, L, S, Z
Hutzler's* T, U, V, W
The May Co.* C, H, S
O'Neill & Co.* C, K, X
Schleisner Co. A, J, R, Y
Stewart & Co.* C, E, S, AA
HAGERSTOWN Leiter Bros.* D, AA

MASSACHUSETTS

BOSTON Bonwit Teller C, O, T, U, V, W, CC
Chandler's E
Coleman's I, BB
Conrad's H
Wm. Filene's Sons Co. C, E, H, K, Q, R, S
C. Crawford Holridge C, E, Y
Jays, Inc. E, P, S
Jordon Marsh Co.* A, C, E, K, Z, AA
E. T. Slattery Co. C, E, K
R. H. Stearns Co.* C, D, E, S
R. H. White Co.* D
FALL RIVER Cherry & Webb C, E, H, R, S, AA
HINGHAM Martha Gay Shop T, U, V, W
HOLYOKE A. Steiger & Co. D, R, AA
LOWELL Cherry & Webb R, AA
LYNN Burrows & Sanborn D, AA
Goddard Bros.* I, S
T. W. Rogers E, L
NEW BEDFORD Lloyd's D, O
New Bedford Dry Goods* E, L, AA
NEWTON CENTRE Ross Modes T, U, V, W, Y
NORTH ADAMS Estelle Ryan D, O, AA
NORTHAMPTON Alberts P
Ann August AA
PITTSFIELD England Brothers Inc.* C, K, R, S, AA
SPRINGFIELD Forbes & Wallace* A, C, D, F, H, K, O, P, S, AA
Albert Steiger Co.* E, R, Y
WORCESTER Denholm & McKay Co.* C, E, P, Z, AA
Wm. Filene's Sons Co. C, Q
Richard Healy Co. C, D, E
John C. MacInnes Co.* L, N, Z
Ulian's A, O, R, Y, BB

MICHIGAN

ANN ARBOR Goodyear's* C, D, F, I, L, N, O, AA
Jacobson's C, E, P, R, S
BATTLE CREEK Jacobson's C, D, E, I, P, R, S
L. W. Robinson Co.* F
Seaman's AA
BIRMINGHAM Jacobson's C, D, E, I, R, S, AA
DETROIT Crowley, Milner Co.* E, H, BB
Demery's N
Federal Stores Z
D. J. Healy Shops E, K
Himelhoch Brothers & Co. C, E, K, BB, CC
The J. L. Hudson Co.* C, N, P
Lane Bryant Z
Saks Fifth Avenue B, C, M, O, Q, R
B. Siegel Co. T, U, V, W
FLINT Herbert N. Bush* D, N
Duckwitz Shop A, L
Goodman's AA
GRAND RAPIDS Herpolsheimer Co.* A, C, E, S
Jacobson's C, E, I, S
Paul Steketee & Sons* C, E, L, P, T, U, V, W
The Wurzburg Co.* C, O, Q, R, AA
Yager B, D, S
GROSSE POINTE Jacobson's C, D, E, I, P, R, S, AA
JACKSON The Elaine Shop L
Jacobson's C, D, E, I, P, R, S, AA
L. H. Field Co.* C, F
KALAMAZOO Gilmore Bros.* A, C, L, R, S, AA
Sally's Clothes Closet D
LANSING The F. N. Arbaugh Co. K, X
Jacobson's C, E
J. W. Knapp Co.* C, E, F, P, R, S
Style Shop A, D, G, L, AA
MUSKEGON Hardy-Herpolsheimer* C, D, E, S
Hosler's AA
PONTIAC Arthur's D, AA
Waite's* C, F, S
SAGINAW Jacobson's C, D, E, I, P, R, S
Wm. C. Weichmann Co.* C, AA

MINNESOTA

DULUTH Duluth Glass Block Store* C, D, L
Oreck's C, E, F, L, R
E. W. Wahl* C, E, AA
MINNEAPOLIS The Dayton Co.* A, C, E, F, K, L, M, N, P, R, S, T, U, V, W, Y, AA, BB
L. S. Donaldson Co.* H
Harold D, L, Q
Powers D. G. Co.* G, BB
Maurice Rothschild-Young Quinlan E
ROCHESTER C. F. Massey Co. A, C, D, F, L, O, S, AA
ST. CLOUD Herberger's C, D, F, AA
ST. PAUL Emporium* C, H, Z
Field-Schlick C, E, L, P, AA, BB
Golden Rule* C, F
Frank Murphy A, D, O, T, U, V, W
Schuneman* C, E, F, G, R, S

MISSISSIPPI

JACKSON The Emporium A, C, D, E, H, R
R. E. Kennington Co.* C, K, L, N, S, AA

MISSOURI

CLAYTON Famous-Barr Co.* A, C, D, H, K, L, O, R, S, BB
Scruggs-Vandervoort-Barney* C, F, P, AA
COLUMBIA Parks Dry Goods Co.* D
KANSAS CITY Adler's N
Chasnoff E, O, AA
Emery, Bird, Thayer* E
Harzfeld C, D, E, K, N, Q, S, Y, CC
Kline C, E, H, I, S
Macy's of Kansas City* C, E, H, K
Mindlin A, L, M, S
Woolf Bros. C, R
Rothschild C, J, P, S, X, BB
SPRINGFIELD Heer's* E, H, AA
Levy-Wolf* C, G
Savage Juliette Shop D, R
ST. JOSEPH Hirsch Bros. D. G. Co. E
Townsend & Wall Co.* C, D, E, AA
ST. LOUIS Boyd Richardson Co. K, S
Famous Barr Co.* A, C, H, K, L, M, N, O, S, X, CC
Lockharts F, K, L
Montaldo's Town House D, K, Q, R, BB
Scruggs-Vandervoort-Barney* C, E, F, H, P, AA, BB
Stix, Baer & Fuller Co.* C, E, F, H, I, K, N, S, X, Y

MONTANA

BILLINGS D. J. Cole Co.* C, D, F
Doyle R
The Gregory Shop L
Hart-Albin Co. E, BB

NEBRASKA

LINCOLN Gold & Co.* C, E, N, P
Hovland-Swanson Co. A, D, R, S, X, Y, AA
Miller & Paine* C, L, O, S
OMAHA The Aquila C, E, R
J. L. Brandeis & Sons* C, D, E, H, K, L, S, AA
Carman E
Goldstein Chapman's C, F
Fred & Clark Haas BB
Thomas Kilpatrick & Co.* C, K, N, O, P, Y
Herzberg A

NEVADA

LAS VEGAS Betty Boyle T, U, V, W
RENO Gray, Reid, Wright* C, D, L, P, AA
Jos. Magnin C, E, O, R, S

NEW HAMPSHIRE

KEENE Colony Shop T, U, V, W
MANCHESTER James W. Hill Co. AA
Leavitt Stores D, E

NEW JERSEY

ATLANTIC CITY M. E. Blatt Co.* C, E, K, P
Eve Ernst T, U, V, W
Homberger's C, D, K, L, O, Y, AA, BB
EAST ORANGE Doop D, K, O, Q, R, Y, BB
R. H. Muir* C, E, G, P, S, AA
ELIZABETH Fishman's T, U, V, W
R. J. Goerke Co. AA
Levy Bros.* E, P, S, BB
ENGLEWOOD The Brooke Shop AA
Louise Franz T, U, V, W
JERSEY CITY State Gown Shop T, U, V, W
MORRISTOWN Bamberger* C, D, I, O, S, AA
MONTCLAIR Frederick's T, U, V, W
NEWARK L. Bamberger & Co.* C, E, H, I, K, S, X, AA
Hahne & Company* C, D, E, H, O, P, R, S, Y
Kresge-Newark* C, S
PASSAIC Weessler D, P, R, AA, BB
PATERSON Jane Brick P, Y
Meyer Brothers* C, E, K, S, Z, AA
Quackenbush Co. D, H
PLAINFIELD Rosenbaum's N
Topper Brothers* C, D, N, P, S, AA
SUMMIT Lillian O'Grady D, O, S, AA
TRENTON S. P. Dunham D, G, P
Elsie Galivan AA
Nevius-Voorhees Co.* C, L, S
Swern & Co.* H

NEW MEXICO

ALBUQUERQUE Hinkels* A, C, E, AA

Kistler-Collister* D, F
Tomlinsons O, P, R

NEW YORK

ALBANY Flah A, L, P, R, S, X
Honigsbaum D, I, O, Y
John G. Myers Co. C, E, H, S, AA
W. M. Whitney & Co.* C, H
BINGHAMTON Drazens L, O, BB
Fowler, Dick & Walker H
Hills, McLean & Haskins* E, K, AA
Sisson Bros. Weldon Co. C, D, H, Q, R
BROOKLYN Abraham-Straus* C, E, K, N, O, P, R, S, X, AA
Martin D, S, Y
BUFFALO J. N. Adam & Co.* C, BB
Adam, Meldrum & Anderson* H, J, K, X, AA
Arbs R
L. L. Berger C, D, K, T, U, V, W, Y
Mabel Danahy Q
Flint & Kent* C, E, K, L, S, BB
The Wm. Hengerer Co.* A, C, E, K, P, Z
Hens and Kelly H
ELMIRA The Gorton Coy C, D, P, R
S. F. Iszard Co. AA
Sheehan, Dean & Co.* E
HUDSON Orchard Dress Shop D, AA
GLENS FALLS Merkel and Gelman T, U, V, W
GLOVERSVILLE Argersinger* C, D, K, AA, BB
ITHACA Holley's P
Rothschild Bros.* C, E, I, K, L, N, AA
NEW ROCHELLE Rosalie D, R, AA
NEW YORK CITY B. Altman & Co.* C, D, E, H, J, K, M, N, S
Arnold Constable & Co. E, S
Bergdorf Goodman Co. K, Q
Best & Company C, E, K, L, N, S
Bloomingdale* C, K, S
Bonwit Teller C, E, H, O, T, U, V, W, BB
A. DePinna Co. C, Q
Gimbel Bros.* E, H, K, S, X
Jay Thorpe S
Lane Bryant E, K, S, Z
Lord & Taylor* B, C, G, K, N, P, Y, CC
Macy's* H, X
James McCreery* C, E, F, H, K, S
James McCutcheon* C
H. Milgrim & Bros. H, K
Oppenheim-Collins I, S, X
Saks Fifth Avenue B, C, K, Q, R
Saks 34th St. E, H, I, K, S
Franklin Simon A, C, E, N, S
Stern Bros.* C, H, J, K, S
The Tailored Woman A, K, S
John Wanamaker* C, H, S
NIAGARA FALLS J. N. Adam* C
Jenss Bros. C, G, K
Welles.ey Shop J, T, U, V, W
POUGHKEEPSIE Luckey, Platt & Co.* C, E, L, P, AA
Poughkeepsie Up-to-Date L
ROCHESTER B. Forman Co. A, C, E, H, I, M, N, O, R, S, Y
McCurdy & Co.* E, H, K, P, AA
National Clothing Company N
Sibley, Lindsay & Curr Co.* D, E, G, H, L, N, S, BB
SCHENECTADY H. S. Barney Co.* L, AA, BB
Carl Co. C, K, BB
Musler's P
The Wallace Co. K, N
The Imperial D, J, O, Q, R
SYRACUSE The Addis Co. C, K, M, S
C. E. Chappell & Sons* N
Dey Bros. & Co.* E, H
E. W. Edwards* E, AA
Fiah & Co. A, C, D, L, N, O, P, X, Y
Helmer Inc. Q, R
McDonald I
TROY Frears E, AA
W. P. Herbert D, L, R
UTICA Doyle-Knower Co. C, P, AA, BB
J. B. Wells & Son Co.* L, N, S
WHITE PLAINS L. A. Schulman Inc. D, Q, R, S, AA
Bonwit Teller O

NORTH CAROLINA

ASHEVILLE Bon Marche* C, F, BB
Carroll & Co. A, C, O, R
Ivey* C, E, L, AA
CHARLOTTE Belk Bros.* E, G, X, BB
Efird's Dept. Store F, S
J. B. Ivey & Co.* A, C, L, S, AA
Montaldo D, K, O, Q, R, Y, BB
DURHAM R. L. Baldwin Co. D
Ellis Stone & Co.* A, C, F, L, R, AA
GREENSBORO Brownhill's Y, AA
Ellis Stone & Co.* C
Meyer's Dept. Store* A, F, L
Montaldo's D, K, O, Q, R, BB
HIGH POINT Tobias, Inc. D, K, X, Y, AA
RALEIGH Boylan-Pearce* D
Ellisberg O, AA
Ivey-Taylor Co. A, C, E, G, L, R
WINSTON-SALEM Anchor Co. C, H
Ideal Dry Goods Co.* C, F, L
Montaldo's D, K, O, Q, R, Y, BB
Sosnik's-Thalhimer's* C, X, AA

NORTH DAKOTA

FARGO O. J. de Lendrecie Co.* F, L, P
Rose Shop D, O, R, AA
GRAND FORKS R. B. Griffith* D, R, AA

OHIO

AKRON The M. O'Neil Co.* C, E, H, N, O, P, X
The A. Polsky Co.* A, C, D, F, I, L, R
CANTON The Halle Bros. Co. C, F, H, L, R, S
The Parisian A, E, S
The Stern & Mann Co. C, D, K, O, P, AA
CINCINNATI The Gidding Co. C, Y, BB
Jenny A, T, U, V, W, CC
The Lawton Co. C, E
Mabley & Carew C, D, F, L, P, Q, R, S
H. & S. Pogue Co.* C, E, G, S
The John Shillito Co.* C, E, F, K, L, P, S, X, AA
CLEVELAND Bonwit Teller O, T, U, V, W
The Halle Bros. Co.* A, C, D, E, F, H, K, L, N, P, S, CC
The Higbee Co.* C, E, H, L, N, P, R, T, U, V, W, X
Sterling Lindner Davis* C, J, K, X
The May Co.* C, E, H, I, K, X
Wm. Taylor & Son* C, E, H, S
COLUMBUS Cole BB
F. & R. Lazarus* C, E, F, H, I, L, P, S, AA
Madison's S
Montaldo's D, K, O, Q, R, Y, BB
Morehouse-Fashion* A
The Union N
DAYTON Bourne's L
The Elder & Johnston Co.* N, X, AA
Billy Lewis D, S
The Rike-Kumler Co.* A, C, E, F, K, L, P
Leon Frank Inc. R, T, U, V, W
LAKEWOOD Bailey Dept. Stores* D
LIMA B. T. Gregg* A, C, F, G, K, N, AA
Gus Holstine Dry Goods D, L, S
MANSFIELD H. L. Reed* D, F, K, AA
SPRINGFIELD Edward Wren Store* A, C, D, F, L, S, AA
STEUBENVILLE The Hub A, D, E, F, T, U, V, W, AA, BB
Hal Lewis Inc. K, O, R
TOLEDO The Lamson Bros. Co.* C, D, E, F, G, K, L
The LaSalle & Koch Co.* A, C, H, O, P, Q, R, S, Y, AA
The Lion* K
YOUNGSTOWN The G. M. McKelvey Co.* F, H, R, AA
Strouss-Hirshberg Co.* A, C, E, H, S
Charles Livingston & Sons Inc. C, D, K

OKLAHOMA

OKLAHOMA CITY Balliet's Q, T, U, V, W
John A. Brown Co.* C, E, F, G, H, L, P
Halliburton* C, D, H, AA
Kerr's, Inc.* C, O, R
Rothschild A, S, BB
TULSA Brown-Dunkin Co.* H, L, S, AA
Dorothy's D, K, T, U, V, W
Renard's Q
Seidenbach C, N, O
Vandever* A, C, N, P
LAWTON Dixie Store T, U, V, W

OREGON

EUGENE Hermaneks P
Kaufman Bros. A, C, G, R, AA
Miller* C, E, F, N
Russell D, L, O, S, T, U, V, W
PORTLAND Charles F. Berg C, K, S, AA
Lipman Wolfe & Co.* A, C, I, R, S
Meier & Frank Co.* C, D, E, F, G, H, K, L, P, T, U, V, W
Olds, Wortman & King* C, K
Nicholas Ungar O, S
Young's Gown Shop Q
SALEM Miller* C, D, F, AA
Price's A, G, L
Sally's T, U, V, W

PENNSYLVANIA

ALLENTOWN Hess Brothers* A, C, D, H, P, R, S, Y, AA
H. Leh* E, K, L
BETHLEHEM Sigal's AA
EASTON Laubach* C, E, H
Margaret Moore AA
ERIE Erie Dry Goods Co. A, L, AA
The Halle Bros. Co. C, L, P, R, S
Trask, Prescott & Richardson* C
HARRISBURG Bowman's Dept. Store* C, E
Feller K, X
Pomeroy* C, F, G, H, X
Mary Sachs D, L, O, R
The Wm. B. Schleisner Store A, C, I, S, AA
McKEESPORT Cox C, K, S, AA
Katzman, Inc. D, K, O, P, R
JOHNSTOWN Glosser Bros. D, I, AA
LANCASTER Hager & Bros.* C, E
Mary Sachs D, L, O, R, AA
Watt & Shand* F, K, L, S, BB
NEW CASTLE Strouss-Hirshberg Co.* C, F, R, S, AA
PAOLI Eleanor Callahan T, U, V, W
PHILADELPHIA Best & Company C, L
The Blum Store C, K, L, S, BB, CC
Bonwit Teller & Co. C, K, S, Y, AA, BB
Dewees C, K, N
Nan Duskin Q, R
Gimbel Brothers* C, E, G, H, K, S, X
Lit Bros. Z
Strawbridge & Clothier* C, K, L, M, S, BB
John Wanamaker, Phila.* C, D, G, I, N, P, T, U, V, W
PITTSBURGH Boggs & Buhl* C
Frank & Seder H
Gimbel Bros.* C, E, G, H, I, K, AA, BB
Joseph Horne Co.* A, C, L, M, N, T, U, V, W
Kaufmann* A, C, D, E, K, P, S, X, Y
Saks Fifth Avenue C, O, Q, R
POTTSVILLE Caster L, R, AA
READING The Jeannette Shop R
Pomeroy* AA
Solo's D
C. K. Whitner Co.* A, C, L, S
SCRANTON Cleland-Simpson Co.* A, E, H, O, P, S, AA
Florence Hinerfeld Dress Shop D, R
WASHINGTON Hal Lewis Inc. D, K, O, R, AA
WILKES-BARRE Fowler, Dick & Walker* L
Hollywood Shop D, R
Isaac Long E, G, S
Pomeroy* C, H, AA
YORK Charles H. Bear & Co.* C, E, K, L, AA
Fabric Shop T, U, V, W
Jack's E, H, P
Sitlers R

RHODE ISLAND

NEWPORT The William Leys D. G. Co. D, E
PROVIDENCE Callender, McAusland & Troup E, F
Cherry & Webb Co. E, H, S, Y
Gladdings A, C, D, E, K, L, O, P, S, AA
Outlet Co. Z
Shepard Company* C

SOUTH CAROLINA

CHARLESTON Daisy Bogin Shop D, K, R, Y, AA, BB
Kerrison's* A, C, H, L
COLUMBIA Davison-Paxon Co. C, D, P, AA
Haltiwanger G, L
Lisbeth Wolfe O, R
GREENVILLE Belk-Simpson* E
Ivey-Keith Co. A, C, D, L
Meyers-Arnold Co.* F, G, AA
Kayser Long R, S
SPARTANBURG Aug. W. Smith* A, C, D, F, L, R, AA
SUMTER Schwartz T, U, V, W

SOUTH DAKOTA

SIOUX FALLS Fantle Bros.* A, C, D, L, S, AA
Shriver Johnson Co. E, R

TENNESSEE

CHATTANOOGA Loveman* B, C, L, AA
Miller Bros. Co.* A, C, D, E, F, G, H, L, O
Pickett C, E, R
Schumacker L
KNOXVILLE Miller* A, C, D, G, L, AA
S. H. George & Sons* C, F, K
MEMPHIS The John Gerber Co.* C, F, K, AA
J. Goldsmith & Sons Co.* C, E, F, H, K, P, S, X, BB
Phil A. Halle C, K, O, R
Levy C, E, K, L
Julius Lewis E
B. Lowenstein & Bros.* A, C, D, E, K
NASHVILLE Castner Knott* E, H
The Cain-Sloan Co.* E, F, G, R, AA
Grace's A, D, S, T, U, V, W
The Harvey Co.* C, K, S
Loveman, Berger & Teitlebaum* C, E, K, P
Rich, Schwartz & Joseph C, E, L, O, Q, Y

TEXAS

ABILENE Ernest Grissom's* A, D, P, X, AA, BB
AMARILLO Blackburn Bros. T, U, V, W
White & Kirk* A, C, D, F, L, N, O, P, R, AA
AUSTIN Chenard D
T. H. Williams & Co.* E, J
Yaring C, G, O, P, AA
BEAUMONT The Fashion C, D, H, R, AA
Walling's Town & Country Shop T, U, V, W
White House Dry Goods Co.* A, C, L, S
CORPUS CHRISTI Buttrey Stores Inc. K
Julian Gold T, U, V, W
Joseph Leon Inc. R, Y
Lichtenstein* A, C, E, F, O, P, S
Perkins Bros.* D, E, G, L, AA
CORSICANA J. M. Dyer Co.* C, D, F, R, AA
DALLAS A. Harris & Co.* E, AA
Neiman-Marcus Co. C, D, E, J, K, L, O, P, Q, R, S, BB
Sanger Bros.* A, E, K
Titche, Goettinger Co.* E, F, K
Volk Bros. Co. CC
DENTON H. M. Russell* D, E, G, L, P
Vanity Shop AA
EL PASO Popular Dry Goods Co.* A, C, D, F, L, S, T, U, V, W, X, AA
Small's O, R
The White House C, E, G, I
FORT WORTH R. E. Cox & Co.* C, E, F
The Fair* A, H, L, P, S, X
Meacham D, Q, R, S, AA
Monnig Dry Goods Co.* C, E
W. C. Stripling Co.* C, E, K, O, T, U, V, W
GALVESTON Robert Cohen* D
E. S. Levy & Co. C, E, J, K, P, R, AA
Nathan A, K
HOUSTON Everitt-Buelow Co. E, Y
Ben Wolfman, Inc. C, D, O, R, CC
Foley* C, E, H, K, X, AA, BB
Levy Bros.* A, C, F, G, L
Rupley K
The Smart Shop E, K, Q
Sakowitz Bros.* C, K, T, U, V, W
Battelstein's E, P
LUBBOCK Hemphill-Wells Co.* A, C, D, L, P, AA
Hanna Pope & Co. E
PORT ARTHUR Bluesteins* A, C, D, F, L, R, X, AA
SAN ANGELO Fashion Shop D, Y
Hemphill-Wells* A, C, E, L, AA
SAN ANTONIO Frost Brothers* C, D, L, P, R, S, T, U, V, W, AA
Joske of Texas* A, C, E, F
Wolff & Marx* G, S
WACO Bauer-McCann C, D, K, O, P, R
R. E. Cox Dry Goods Co.* C, E, F, AA
Goldstein-Migel Co.* A, C, L
Monnig D, G, C
WICHITA FALLS McClurkan* E, F, G, L
Perkins Timberlake Co.* C, D, H, P, R, AA

UTAH

SALT LAKE CITY Auerbach Co.* C, E, F, R, AA
Makoff A, O, S
The Paris Co.* S
Salt Lake Knit T, U, V, W
Z. C. M. I.* C, D, G, L, P, Y

VERMONT

BURLINGTON Abernethy-Clarkson-Wright* C, E, AA

VIRGINIA

ALEXANDRIA Hayman's D, AA
ARLINGTON Wynn's Feminine Apparel D, AA
CHARLOTTESVILLE Barbara Rosser D, AA
LYNCHBURG C. M. Guggenheimer Corp.* D
J. R. Millner A, C, E, G, L, R, AA
NORFOLK Ames & Brownley* A, C, H, L
Berson's P
House of Arther Morris D, O
Naivette Shoppe R
Smith & Welton* C, AA
Rice's E, BB
PORTSMOUTH H. Berson D, G
The Famous C, L, P, AA
RICHMOND Miller & Rhoads* A, C, E, G, H, L, N, S
Montaldo D, E, K, O, R, BB
Thalhimer Bros.* C, E, H, N, X, Y, AA
ROANOKE S. H. Heironimus Co.* C, F, L, N, X
Smartwear-Irving Saks D, E, H, K, P, AA, BB
VIRGINIA BEACH Paula's T, U, V, W

WASHINGTON

SEATTLE Best's Apparel C, K, L, S, Y
The Bon Marche* A, B, C, E
Frederick & Nelson* C, F, G, H, K, N, P, S, AA
Littler S
I. Magnin & Co. C, D, K, O, R, S, T, U, V, W
Rhodes of Seattle* C, E
SPOKANE The Crescent* C, D, E, K, L, P, AA
Haddad O, Q, R
TACOMA Andrews T, U, V, W
Lou Johnson Shop L, P, R
Rhodes* C, D, E, F, G, K, AA

WEST VIRGINIA

CHARLESTON Coyle & Richardson* C, D, F, L
The Diamond Dept. Store H, P, S, X
Peck's T, U, V, W, Y
Stone & Thomas C, R, AA
HUNTINGTON The Anderson Newcomb Co.* C, D, E, F, N, P, AA
Bradshaw-Diehl Co. F
The Style Shop A, I, L, BB
MORGANTOWN Floradora Shop T, U, V, W
WHEELING L. S. Good* BB
Max Horne E, X
The Hub J
Hal Lewis Inc. D, K, O, R
Stone & Thomas* C, E, F, H, I, L, N, P, AA

WISCONSIN

KENOSHA Hyslop Dept. Store E
Lepp Co. D, AA
MADISON Harry S. Manchester* C, D, E, F, P, R, AA
MILWAUKEE Bitker Gerner Co. E
Boston Store* C, D, E, F, H, P, R, S, AA
T. A. Chapman Co.* C, E, O
Dreyer-Meyer Z
Gimbel Bros. Inc.* C, E, G, I, K, S
The Grand C, E, Z
Ed. Schuster & Co.* C, E, H, S
Smartwear-Emma Lange A, C, E, L, S
Stuart E, P, T, U, V, W
OSHKOSH Newmans A, D, G, K, AA
RACINE Feiges Brothers D
Zahn Dry Goods Co.* C, E, P, AA
WAUWATOSA The Peggy Shop D, AA

WYOMING

CASPER Kassis Dept. Store* A, D, R, S, AA
CHEYENNE Kline C, D, E, I, AA

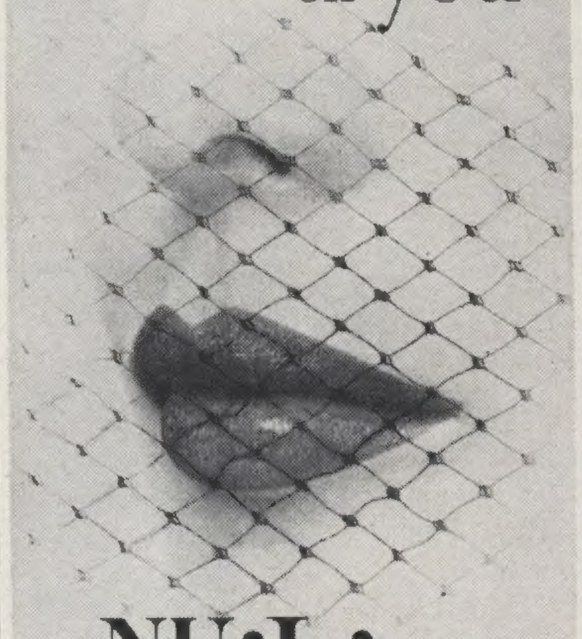
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THE ART OF KEEPING THE MIND REFUELED

(Continued from page 103)

writer knows this who concentrates on one field. Every teacher knows it, too, who has selected his area of concentration and repeats the same course year after year.

I became aware of these dangers years ago when I used to give a course in the history of the theatre. The first time through was an exciting challenge for me; the second something of a chore; the third a bore.

I discovered the only way I could maintain my own interest in the course and give it any life was to throw away my yellowing notes, start afresh each time, and every year thereafter approach the subject from a different, though related, point of view—such as architecture and painting as they have influenced stage design, or the verities of history as in each epoch they have left their mark on the products of make-believe.

The necessity I mention of approaching the same house from many angles is as true of reading as it is of teaching or writing. The idle people who skip from a love story about ancient Castile, to a fictionalized biography, a volume that seems to promise them a mature mind, or a collection of short stories by an author they have never heard of merely because a clerk in a bookstore has told them to do so, are wasting their time, though justifying the clerk's pay. Such readers are hummingbirds who are apt to collect no honey. To change the image but pursue the truth, their minds are unthreaded needles. Better by far to read one writer through or to register (and unpack however partially) in one period for a while. Reading that is only whimful and desultory amounts to a kind of cultural vagrancy. It neither rests nor fortifies the mind. It merely distracts and tires it like traffic noises on an overcrowded street.

To keep one's mind recharged, many other things are just as important as fruitful reading. One of these is good talk with its unpredictable twists, its transitory joys. No printed words can replace the mobility, hence the stimulation, of spoken words. There is more to learn from people than from books. When I say "good talk" I have in mind the kind of talk that two friends can have at lunch, when nothing is planned, when no holds are barred, when ideas blend with gossip, when affectionate concern frees the tongue, and the mind is at liberty to dart where it will or where the sentence just spoken takes it.

By "good talk" I also mean the kind of talk that is heard at good dinner parties. There are those sobersides who frown on dinner parties and dismiss what is heard at them as idle prattle. I can not understand such an attitude. A good dinner party, not too large, not too small, with women looking their loveliest, with everyone at ease, with big talk robbed of its pompousness, with monologuists absent, and each guest hoping only to have fun seems to me as delectable and civilized a form of relaxation—and stimulation—as this world knows. What people are away from their work is as interesting as what they are at work, and the one often explains the other. It all depends upon the company one is fortunate enough to keep.

As surely as we need people, we also need solitude. We need some hours of being alone during each frenetic and wearing day when, safe from the jangling of telephones and the happy-dust or plasma of other persons' efforts, we are forced, while resting or fishing, to face the fearsome task of weighing and assimilating all that we may have seen or heard or read, and thinking for ourselves.

I have often wondered if in an ideal world, all people would not be uprooted every tenth year from their everyday routines or the absorptions of their chosen professions, and be rudely transplanted to a foreign land of thought, utterly unlike anything they have hitherto known and come to rely upon. I do not mean a sabbatical year which all too frequently forces a professor to put into written words some phase or extension of the very subject upon which he has been lecturing all the years before this illusion of liberation has come his way.

No one can in decency be grateful for anything about a war except for the victory of the right side at its end. Yet I must confess I am profoundly grateful to the last war for the experience it granted me. It snatched from my eyes the blinders which I might otherwise have worn with contentment for the rest of my days. It brought me face to face with reality instead of make-believe. It made me younger by renewing my knowledge of the young. It widened my interests and outlook, and raised the ceiling of my hopes, my sympathies, and my caring. It also made me aware of what I had long suspected—that the greatest of books is a poor substitute for life itself.

Brooks Atkinson once contended that "in the ideal sense nothing is uninteresting; there are only uninterested people." These are indeed the pitiable people. Being interested in nothing, they interest no one else and must be uninteresting even to themselves. The joyous point of living, more accurately its privilege, is participation, not withdrawal; awareness, not indifference, and total immersion in the stream of life itself.

None of us can tell what may happen as the years accumulate to such minds as we have. But one thing I do pray for: God spare me sclerosis of the curiosity because the curiosity which craves to keep us informed about the small things no less than the large is the mainspring, the dynamo, the jet propulsion (call it what you will) of all complete living. Our curiosities are what feed our consciousness, and our consciousness is the proof that our minds are still functioning. Nothing that happens to us, nothing we do, no walk we take, nothing we see or read, no one we meet or listen to, means anything to us unless we have the mind to use our minds, and keep them refreshed.

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